

57 "Screen versus Stage"

THE NEW YORK
**DRAMATIC
MIRROR**

MARCH 4, 1916

PRICE TEN CENTS



LENORE ULRICH
Starring in Oliver Morosco Photo-Plays

Drama — Vaudeville — Motion Pictures



White, N. Y.

The spirited finale of "The Cohan Revue 1916" showing the Ziegfeld Midnight Roof Garden. The first line of defense includes from left to right: Walter Brazil, Harry Delf, Balloon Girl, James C. Marlowe, Alfred Latell as Jasper, the dog, Little Billy, Alice Harris, John Hendricks, Richard Carle, Valli Valli, Charles Winninger as Leo Dittrichstein, Miss Juliet, Harry Bulger, Elizabeth Murray, Frederick Santley, Lila Rhodes, Percy Ames, Balloon Girl and John Boyle.



White, N. Y.

Edwin Arden as Sardus Summerfield in "Any House" discusses domestic relations with Louise Galloway who plays his sister, Mrs. Gilbert.



White, N. Y.

The Countess of Killone (Grace George) in "The Earth" berates Sir Felix Janion, the newspaper lion, (Louis Calvert) in his den and defies him to publish details of her private life.



White, N. Y.

Vivienne Segal lends a wistful charm to the part of Mizzi, the flower girl in "The Blue Paradise."

PLAY PEOPLE AT WORK



White, N. Y.

Were it not for her wholesome attractiveness as Mrs. Morris Perlmutter in "Potsah and Perlmutter in Society," Louise Dresser would find it difficult in foiling her husband's resourceful enemies.



White, N. Y.

Pastor Paul Knox (George Giddens) in "The Melody of Youth" gives his blessing to the young Irish lovers, Anthony Beraford (Brandon Tynan) and Cathleen Linnett (Lily Cahill).



THE NEW YORK DRAMATIC MIRROR



VOLUME LXXV

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SCREEN VERSUS STAGE

A Prophetic Dip into the Future of the Motion Picture Art

By HENRY MACMAHON

MIXED vaudeville and pictures are the pabulum to-day of millions of amusement-hungry Americans. One important operator declared recently that the straight picture entertainment was about done for. Such a statement is absurd. Nevertheless, the most important development of the last six months is the admixture of small time acts with pictorial features and comedies in hundreds upon hundreds of popular playhouses, and this remarkable change suggests some curious speculations as to the future.

The truth is, pictures have lost their first gloss of novelty. There no longer exists the desire to see as many flying photographs as one can for his dime or his quarter. The flesh-and-blood act relieves eye-tension, tickles the ear with vocal sounds, and restores the intimacy of the player and the audience. Then—interspersed betwixt and between the family time vaudeville—the picture of merit becomes all the more welcome. Popular-priced houses that have tried this are turning the threatening tide of bankruptcy into a golden stream of dollars.

The next lustrum will probably witness a two-fold progress of the films. On the one side, they will establish themselves as a modern utility like the newspaper or the telephone. Information of all kinds will be disseminated by the screen. It will be the ever-ready tutor of school children and grown-ups, of business workers and travelers, of the man who wants the news quickly and the student who can save half a day's research by looking at the thing instead of reading about it. On the artistic side, the motion picture will definitely take its place as one of the stage arts. It will undoubtedly be as important to us as the ballet is to Russia or the pantomime to the Latin countries. But it will complement the spoken drama instead of superseding it.

One of the notable reactions already visible is against the over-long picture. Public appetite is being glutted, and public discrimination is the result. A similar thing, it will be remembered, happened in the eighties and nineties in another field, that of the so-called family story papers. Publishers' Row inundated readers with tons of nickel and dime story-thrillers. Fortunes were made, and the story-man was happy. Then, timed to the growing public distaste for o'ermuch cheap fiction, sprang up the illustrated, feature-article magazine, and the story-paper sank back to obscurity.

A bad or mediocre five-reeler is worse than an averagely good spoken drama. The public is waking up to this fact. Necessarily, with such an enormous amount of production, the plots are hashed and rehashed over and over again. The material is often so scanty that it is padded. The acting is uninspired, the settings are grotesque. Then failure ensues—a phenomenon formerly rare in the films, but henceforth as likely there as in the stage drama where the public judges productions on their merits and not by the prestige of their makers.

The films can pack more fun into fifteen minutes or half an hour of hilarious photography than any other vehicle can possibly do in the same length of time. The Keystoneers and the Charley Chaplins are the idols of the American people. That our

comic photography is supreme is shown by the demand for such comedies which is world-wide. The standards thereof will improve and the humor, it is to be hoped, will become more refined. But the permanent position of our film laughmakers as entertainers-in-chief to His Majesty the Earth will remain.

At the other extreme, grandiose, historical and nature subjects will always be most happily represented on the screen. Already the motion picture has put the old-fashioned stage spectacle out of business. Painted lath and canvas and the narrow cockpit of the indoor stage cannot compare with the New Art's shadowgraphs of outdoor Nature, of multitudes in battle or in festival, of infinitely varied action amid exquisite landscape or seascape surroundings. A maker who can produce a "Birth of a Nation" or a "Quo Vadis?" a "Cabiria" or a "Neptune's Daughter" will reap the very highest rewards of production.

The relation of the motion picture to ideal beauty is too often ignored, yet beauty is the most imperative requirement of the dramatic films. The nature of the art makes it so. Just as sculpture or etching must have more ideal values than painting, so the film shadowgraph must more surely and continuously please the eye than the stage drama which can eke out its visual deficiencies in so many other ways. Next to the basic essential of beauty, youth and charm in the films, comes the requirement of a condensed, rapidly moving story and, as a capstone of the structure, sincere, powerfully conveyed emotion.

It is probably more difficult to touch the emotions by motion pictures than by any other art except sculpture. Both the movement of one and the stillness of the other lack the warmth of life. The ancient poets and philosophers—could they live to-day—would be truly startled by the nearness of the black-and-white figures on the screen to the ancient conception of the Manes or shades in Hades. Color and solidity abstracted, the screen figures however comely have a certain pale and ghost-like quality. It seems almost impossible to get passionately wrought up over their joys and sorrows. Yet the handkerchiefs that dry moist eyes of spectators when brother and sister meet in "The Birth of a Nation"; the strained intensity of a motion picture house watching William S. Hart in "The Disciple," and the surge of overpowering feeling at the climax of "Quo Vadis?" are instances proving that the supreme director can triumph over black-and-white limitations and imbue with the breath of life these modern shades. The tremendously emotional picture play, however, is somewhat rare. The sincerest of acting is required as well as directorial genius and the nice harmony of beautiful and pathetic figures against backgrounds of equally haunting and wistful beauty. To-day the so-called "play with a punch"—meaning an ample measure of melodramatic strength—is the thing. Tomorrow or the season after, melodrama may be largely discarded in favor of genuine drama—the art that glorifies life by the passionate imagination that touches the deepest springs of feeling.

Directors must strive for a short-hand of the films. Just recall that a good two-reeler has as much action

as a complete stage play, a typical five-reeler should contain as much material as a novel, and a ten or twelve-reeler has the epic breadth and range of a three-volume romance. The motion picture is the quickest way ever invented of telling a story. Protracted close-ups, irrelevant digressions, inessential scenes violate its very nature. It is action, action, ACTION, or it is lost. 'Twere much better to tell your story in one reel than in two, in two-reels than in five, in five-reels than in twelve, that is, unless you have something very epical and grandiose to say.

It seems to me, therefore, that the artistic future of the motion picture lies in the direction of comparatively short productions, varied from time to time by big films for really big subjects. An hour and a half of different sorts of pictures is plenty in a straight picture house, and an hour or so of the same fare is sandwiched in between vaudeville acts by "mixed" houses with exceedingly profitable results. To do more is to tire your public by eye-strain and mind-strain and ultimately to disgust it.

The attempts of many directors to rival and even surpass the spoken drama by a horde of o'er-long, necessarily machine-made multiple-reelers strike this writer as a mistake which will be duly punished by lack of patronage. It would be as sensible for the ballet-master to exalt his art by insisting that the public ought to see nothing but three-hour ballets or the musical composers to regale the public with a diet of sonatas and symphonies. The motion picture is an ally of the older stage drama, not an antagonist, and its quick, nervous dramatic short-hand is one of the priceless artistic acquisitions of the Twentieth Century, the further development of which along rational lines will help all its kindred arts.

DANGER OF THE STAGE

A nice little problem is developing for the stage in the question: Who will be left to preserve its traditions after vaudeville and motion-picture managers get through picking it bare? Every week some well-known player is deserting the stage either for vaudeville or the screen. There are no longer any inducements to keep actors on the speaking stage as against those presented by its rivals. No one has been regarded with more affection by New York playgoers or looked upon as a more permanent fixture of the stage than Mrs. Thomas Whiffen. There is always an old lady who monopolizes the interest and love of the public in any locality where young players may be watched as they grow older and then aged—and Mrs. Whiffen occupies that niche in the hearts of New Yorkers. But I see that she is going to act in vaudeville. I know of one actor who threw up \$300 a week for less than thirty minutes' work a night in a successful play to devote himself entirely to the screen. He is a fine actor, but he was wanted in this case solely for his personality. The former leading man for Olga Nethersole and Mrs. Leslie Carter, Hamilton Revelle, has turned down a fine offer in order to become a motion-picture actor. And so day after day and week after week they are deserting the stage.—*New York Theatrical Letter in Toledo Blade.*

MADAME CRITIC

IN a recent published interview, Mr. Langdon Mitchell, author of that brilliant play, "The New York Idea," said something to the effect that moving pictures were the best thing that could have happened, in that they removed the unintelligent and, therefore, undesirable class of people from the regular theaters. It is quite evident that Mr. Mitchell himself does not approve of pictures as an entertainment. He is not the only thinker who is of the opinion that screen entertainment is for the gum-chewing, "come on kid" sort of human beings. I heard several men express themselves concerning Mr. Mitchell's observations, but in each case the speakers were persons frankly opposed to pictures, who candidly confessed that they could not be persuaded to enter a theater where motion pictures were being shown. When asked if they had ever been to the Strand, the Knickerbocker, the Academy of Music, which since its renovation has become one of the most attractive theaters in town, or a dozen others—up town, they scornfully assured me that they wouldn't be seen in any of them.

Now what is to be done with people like that? They simply won't be convinced that they may spend a pleasant two hours at little cost, with much comfort and be really entertained. With pictures, as with the drama, there is the good, bad and indifferent, all the grades to suit the public fancy. In low-class theaters there is to be found the lower element of dramatic patrons just as in the poorer picture houses the standard is not the same as that of the best ones. I cannot see why any one who thinks need apologize for enjoying a five-reel picturization of a famous play acted by our best legitimate actors in the finest stage setting, provided both by nature and by a clever stage manager, and beautifully costumed by the most fashionable dressmakers. What fault could be found with such a picture? Only one, so far as I can see—the fault that the characters do not speak aloud. We see them speak, read what they say, but we can't hear them. Of course, pictures could not give a playwright such as Mr. Mitchell, one who depends upon clever lines rather than dramatic situations, much opportunity for elaboration of conversation, but since the great public seems content with short sentences, big moments and infinite detail carefully acted, the loss of smart repartee isn't so serious. When the most skilled and the most beautiful members of the acting profession appear on the screen they must do their best work, for it goes on record for or against their ability to act.

Once upon a time a pretty face and figure were considered about all that was necessary to become a screen favorite, but with the influx of experienced legitimate artists the ingenue with the hanging curls and pouting mouth began to lose her vogue. The public tired of pretty faces when there were so many of them, and it yearned for real work. Gradually these inexperienced, unknown photographic models—for that was about all that might be said of them—are being forced to the background. A number still have their following, but I have heard screen patrons remark, "She is always the same." And since the demand for acting is becoming more exacting and that for pulchritude less so—a wrinkle or two do not count so adversely as once they did.

The class of pictures, their method of representation, the houses in which they are given and the class of patronage have all steadily improved and I feel sure the scornful ones would retract their scathing criticism if they would go to one of the best theaters mentioned by me. Beside the chief feature—a five-reel drama—there are usually one or two numbers by an excellent orchestra, overtures from the most famous grand operas—no rag time, if you please. Then come solos of the highest class by singers with real

voices and usually a violin number. Motion picture theaters are lifting the musical taste of the New York public in splendid fashion. You should have heard the applause that greeted the overture of *Semiramide* when played by the orchestra at the Academy of Music last Sunday evening.

As to the audiences who fill such theaters to the ceiling—and what a pleasure it is to see such houses—they are composed of all sorts of people just as the theaters offering dramatic attractions have been and always will be filled with all sorts. Talk about unintelligent people attending the moving pictures, what do you call the famous person who calls himself the Tired Business Man, who unashamedly proclaims that he prefers a musical play or the most unintelligent nonsense because he objects to thinking. He is un-



THE RIGHT HON. DENZIL TREVENA (CONWAY TEARLE) AND LADY KILLONE (GRACE GEORGE); IN "THE EARTH," REACH AN UNDERSTANDING WITH THEIR POWERFUL OPPONENT, SIR FELIX JANION (LOUIS CALVERT).

intelligent enough—for the time being, because he wishes to be so. And he is still to be found in large quantities sitting in the best seats at all sorts of plays at which he refuses to think. He prefers plays to pictures usually because he wants to be seen in his best clothes sitting down front.

I have often remarked the nice class of people who find time to attend uptown picture theaters, people who do not come décolleté to the theater, not drive in taxis to supper, but people who have read and traveled. Usually they are people residing in the vicinity. The managers of the theaters mail them weekly lists of coming attractions and soon the theater becomes as much a part of their existence as does the drug store, the grocery, and all the other convenient places just around the corner.

Hamilton Revelle, who has recently finished his second Metro picture, has just arrived in New York after all sorts of experiences in icy water, in below-zero weather, way up North. Mr. Revelle returned to town once before and celebrated the event by entertaining a number of his friends who congratulated him upon being where there is only an occasional blizzard instead of one all the time. The next day he was called up on the phone and asked to go North once more. Some thing had gone wrong with the mechanism of the camera and certain pictures would have to be taken again. Said Mr. Revelle, "Being leading man for the most capricious stars is nothing in comparison with the uncertainty of the demands upon the time and strength of a picture star. One never knows what will happen next. I must say I enjoy the excitement. It is fascinating. But fancy a person who has done only legitimate work with all

its little exactions of form being told that he is expected to go down in ice water in a sinking ship and rescue the unconscious heroine. That is one of the stunts I had to do in my last picture. As the boat sank, I was obliged to jump to a raft, with the heroine in my arms. A difficult feat that and one I had never contemplated in my entire career. However, I managed to accomplish it. I think the relentless clicking of that machine could inspire anyone to do anything. As long as you can hear it or see it you've got to act. So, I congratulated myself that I hadn't fallen overboard, and had really saved the heroine. 'How's that?' I asked the director.

"Fine," he said, "now, please, do it all over again."

"I drove a cab during a blizzard until my hands and feet became numb, but it had to be done, so I did it. Again I floundered around in the slime of the ship's hold and for the first time in my life experienced the sensation of having a rat climb over me. When I protested to the director, he was delighted, said it couldn't have happened better if they had trained the rat and then they took a picture of me and the rat. In one scene I injured my hand and it was swollen badly for days. But here I am safe and sound and ready to begin another picture. It's great fun."

John W. Ransome has again joined "The Prince of Pilsen" company. This makes the fifth time he has been asked to revive his original role as the Cincinnati brewer in the famous musical comedy which owed its great vogue chiefly to Mr. Ransome and his irresistible query, "Vos you effer in Zinzinnati?" and his plunge in the fountain. Mr. Ransome played Hans Wagner for the first time at the Tremont Theater, Boston, in May, 1902. In a recent letter, Mr. Ransome says:

"A great many people have been misinformed about the first actor to create the everlasting part of Hans Wagner, the Cincinnati brewer. The interrogation, 'Vos you effer in Zinzinnati?' was thought of by me and was used as a catch word. It occurred once in the manuscript where I was written as follows: 'Was you ever in Cincinnati?' I first coined the sentence. 'Did you never vos in Zinzinnati?' but changed it the next night to 'Vos you effer in Zinzinnati?' and it turned out to be the biggest ad both for the town and the play. I am not fishing for any monument of Fountain Square or any cases of the best beer ever, but I sincerely believe 'The Prince of Pilsen' will live in the hearts of Americans for generations, and when I am called to the place where all good brewers go I hope they will say, 'The Prince is dead, long live the Prince.'"

MARIE B. SCHRAEDER.

THE INDISCRETION OF YOUTH

There is a pretty story of Mrs. Fiske's first, quite informal stage appearance, writes Forrest Izard in "Heroines of the Modern Stage." A careless nurse had left the baby unguarded. She climbed from her bed, donned her clothes and went out in search of the theater and her mother. "I forgot to cry, I forgot to be frightened, and I saw some fascinating things before a good-natured fellow picked me up, discovered my identity and took me safely to the theater. I recall distinctly being held by my new friend and identified at the box-office; then being passed over to a boy who took me around to a narrow, dark door and carried me in a chair where I looked out into what seemed a bright, sunshiny world with queer trees and fairies. Just then I spied my mother. She was dressed like a fairy, and she was just coming out of a water-lily—for it was the transformation scene of a spectacle. I slipped right out of that chair, and, before any one saw what I was going to do, I ran right to her and began explaining my nurse's treachery. I am told that I was received with applause, and that my first appearance, even though it was impromptu, was a success."



Personal



DE KAY.—Mrs. Charles de Kay has resumed her professional career, and is now general understudy in the company appearing with Leo Ditrichstein in "The Great Lover." Mrs. de Kay appeared on the stage in "Romance" two years ago. Before that she was with Mrs. Fiske in "The New Marriage." Since her retirement from the stage Mrs. de Kay has been playing in amateur theatricals of society.



MARISE NAUGHTON.

Popular Actress Who is Playing on Tour with Stella Mayhew in "A Mix Up."

ELTINGE.—Last week Julian Eltinge presented his mother with a four-story house in Seventy-fifth Street, New York. In handing his mother the deeds to the property the actor realized one of his earliest ambitions. At the end of his current season Mr. Eltinge will give his personal attention to the re-decoration of the place.

FISKE.—As a tribute to her as an actress, men and women prominently connected with the theater have sent to Mrs. Minnie Maddern Fiske a letter requesting that she give a special performance of "Erstwhile Susan." The petition is headed by Professor Brander Matthews and contains the names of critics, and most of the important actors and actresses now appearing on the New York stage.

GILLETTE.—Viola Gillette, who has been studying vocal culture in Canada, was the soloist at the W. H. Crane dinner and reception held at the Waldorf-Astoria last Sunday night. She is now appearing as leading woman with George MacFarlane in "The Heart of the Heather."

HOUSMAN.—Lawrence Housman, co-author of "Prunella," which was produced by Winthrop Ames at the Little Theater two years ago, arrived in New York this week. This is Mr. Housman's first visit to this country and while here he will give a series of lectures under the auspices of the Feakins Bureau. The first of these will be at the National Arts Club, March 8.

KEIGHTLEY.—Cyril Keightley, who has been playing in "The Song of Songs" for the past two seasons, sailed last week for his home in Australia. After a brief visit he will join the British Army.

KELLOGG.—Shirley Kellogg, the American actress who has been playing in London for a number of years, is the winner of the 1916 *Pelican* cake. The cake is an annual prize offered by the London *Pelican* to the winner of its most popular actress voting contest. After announcing Miss Kellogg as the favored one the *Pelican* adds: "America has sent us many delightful stage-ladies, none of them more charming, dainty, and generally fascinating than Miss Shirley Kellogg, the leading lady in the immensely successful revue 'Joy-Land' at the London Hippodrome. In each new part in which she is seen Miss Kellogg shows to greater advantage than before, and although she has scored very highly in previous revues at the Hippodrome, she has so far given us nothing so good as she is doing just now." Miss Kellogg is, in private life, the wife of Albert de Courville, manager of the London Hippodrome and one of the authors of "Joy-Land."

KENNEDY-FRASER.—Mrs. Marjory Kennedy-Fraser and her daughter, Patuffa Kennedy-Fraser, will give their first public recital in New York of Scotch folk songs of the Hebrides, on Thursday evening, March 16th, in Aeolian Hall, under the management of Wm. B. Fenkins. Mrs. Fraser is the daughter of David Kennedy, the Scotch singer, whose name was a household word more than a generation ago among Scotchmen all over the world. She is the author of a book of the collected "Songs of the Hebrides."

MYRTIL.—Odette Myrtil, the French violinist, who has been playing at the "Ziegfeld Midnight Frolic" sailed suddenly last week for London on board the *St. Paul* to play in the English music halls. As her contract with Mr. Ziegfeld does not expire for a year and a half, efforts were made to detain her but they were of no avail. Her first London engagement will be played at the Alhambra Theater.

OSBORNE.—J. A. Osborne has just passed his 84th performance in the part of the Persian Water Seller in "Omar, the Tentmaker." Between performances he devotes a great deal of his time to song-writing and wishes to announce to his friends that he will be pleased to send them copies of his compositions as soon as they are published. Among the numbers are "Beautiful Island of Love," a waltz song; "If Jesse James Ever Held Up Broadway" and "Bon Bon Bon Goes the Big Bass Drum."

TRADER.—George Henry Trader who is playing with Paul Ker in "Pietro's Song," a play of an Italian barber shop, by Arba Blodgett, is winning fine praise from the press for his performance of an Irishman. The *Syracuse Herald* of Feb. 22 said: "One of the most human parts seen here in a long time is the paternal Michael Lynch, created by George Henry Trader. It is Lynch's knowledge of human nature that helps upset the maestro's plans."

TITHERAGE.—American theatergoers will regret to learn of the death in London of George S. Titherage, the actor. Mr. Titherage made his last appearance in this country in September, 1905, in "Zira," at the Princess Theater, New York, subsequently touring with Sothern and Marlowe. Previous appearances in America included engagements with Mrs. Patrick Campbell in "Magda," in January, 1903, and with Henry Miller and Margaret Anglin in "Camille" and "The Devil's Disciple" in the fall of the same year. He was born at Portsmouth, Eng., Dec. 9, 1848, and entered the dramatic profession in October, 1866. Besides supporting Sir John Hare and others in England, Mr. Titherage was for twenty years a great favorite in Australia, where he played leading parts in comedies. He is survived by his daughter, Madge Titherage, who will be remembered as the leading woman in "A Butterfly on the Wheel."

HOW JOE MURPHY PROSPERED

(New York Theatrical Letter in Cincinnati Enquirer)

Those who hold it as an axiom that all actors are thriftless will be shocked to learn that the late Joseph Murphy left an estate valued at upward of \$480,000. His will was filed this week. He died last December,



MRS. JACQUES MARTIN.

As the Sympathetic Mrs. Semple in "Daddy Long-Legs," in Which She is Appearing on Tour.

quite an old man, but remembered by thousands of old playgoers. His wife survives him, and as he had no children the entire estate goes to her. Now Murphy was in his glory before the days of fabulous salaries, of limousines and lobster palaces. For years he pegged along with his "Kerry Gow" and "Shaun Rhue," two Irish plays in which he played an honest son of the old soil, a blacksmith or something of that kind, and invariably got the better of the English

red-coated oppressors of Ireland. Murphy was originally an Irish blacksmith. He became a song and dance man in the varieties, and then turned to the "legitimate." He was fortunate in finding in Fred Maeder a playwright who knew how to fit a play to his capacities, and yet, write a pretty decent sort of comedy-drama. His plays were a long way ahead of most of the so-called specialty plays of his day. Murphy made his hit in producing a realistic horseshoeing scene on the stage. The scene represented a smithy, and every night Murphy shod a horse, to the delight of his audiences, most of whom consisted of people of



MISS SYDNEY SHIELDS.

Who Graces the Part of Sylvia in "The Fear Market."

his own race, who sympathized profoundly with the anti-English sentiment that pervaded Maeder's dramas. Murphy retired years ago, but almost up to the time of his death he could frequently be seen at first nights, although quite an old man. Nor is he the only survivor of the old school who retired with money in the bank. Maggie Mitchell is still living near New York, and on rare occasions visits a playhouse. She is rich. So is Lotta, who lives in Boston and is said to have a round million or more. Francis Wilson is of a somewhat later date, but not materially; he is classed among the well-to-do or rich actors, and is yet young enough to lose his fortune if the managerial bee should get busy in his bonnet. Clara Morris is living not far away, and is now fairly provided for, although for a time, after the loss of her eyesight, the prospect was indeed dark.

MARY ANDERSON'S FAREWELL TO LONDON

The audience had been all the evening quivering with emotion. As the curtain fell Miss Anderson was loudly called for, and after the storm of applause which greeted her presence had subsided to some extent, the lady, who was transfigured with the excitement, said: "Ladies and gentlemen—the dreaded last night has come—dreaded at least by me. I have to part with you who have been so kind to me. The delight I naturally feel at the prospect of returning to my native country is tempered with a great regret, saddened by the thought that I must leave you. I little imagined when I came before you for the first time, a stranger feeling very helpless, trembling wondering what your verdict on my poor efforts would be, how soon I should find friends among you or what pain it would cost me to say, as I must say to-night, 'good-bye' to you. You have been very, very good. I have tried hard to deserve your goodness. Please do not quite forget me. I can never forget you or your goodness to me. I hope I am not saying good-bye to you forever. I want to come back to you. [Tumultuous applause and cries of 'Do! Do!'] Why leave at all? Dare I hope you will be a little glad to see me. [Loud cries 'We will!'] 'Yes!' etc.] I shall be very glad to see you. [Immense cheers.] Until I do, good-bye. I thank you again and again." At the conclusion of the speech the cheering and applause continued without interruption until Miss Anderson—down whose cheeks tears were pouring—had again come eight times before the curtain. The audience, which by this time was on its feet in every part of the house, and wildly waving handkerchiefs and hats, seemed struck by one thought, and the first strain "Auld Lang Syne" seemed to burst simultaneously from stalls and gallery. People who had never met before seized and wrung each other's hands. Ladies wept and flourished their handkerchiefs hysterically. It is impossible to describe the scene. When I tell you that it lasted for fully half an hour, you will get an idea of what the Englishman, whom you Yankees call phlegmatic, can do in the way of enthusiasm when you touch his heart. It was an ovation which might have affected a monarch.—"Heroines of the Modern Stage" by Forrest Isard.

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ACTORS TO UNIONIZE?

THE actor fraternity is face to face with the most momentous problem that has confronted it since it has arrived at the estate of a legitimate profession in the United States. While the efforts of the Actors' Equity Association to induce managers generally to accept the so-called "equity contract" have been met in a generous spirit of accommodation by a number of high-class producers, some of whom have never questioned the provisions which the actors were interested in having accepted, a considerable number have refused to listen to any form of compromise and have been telling their players that they must either sign the old contract or get out.

There can be no question that certain provisions in the standard contract impose conditions that obtain in no other form of employment and deprive players of all independence, while giving to unscrupulous managers, who wish to avail themselves of legal loopholes, advantages that make their contracts worthless scraps of paper.

The same condition prevailed on the German stage until a few years ago, when a more equitable system was uniformly introduced and received the sanction of the Government; so that the German player fraternity is now as well protected against unscrupulous exploiters as the workmen of the realm. When similar conditions grew up in regard to the musicians of this country, some years ago, the whole problem was quickly solved by unionizing the musicians and making them an affiliated branch of federated labor.

To-day the players are practically face to face with the same problem. They apparently see no remedy for their grievances unless they follow in the footsteps of the musicians and carry their organization as an independent body of self-governing individuals into the ranks of protected labor.

In taking the proposition up for serious consideration, the Actors' Equity Association is proceeding on the solicitation of members of the entire fraternity from all parts of the country. The practice of irresponsible amusement promoters has been so extensive in victimizing persons whose bread and butter depends on their employment, that it has been impossible to ignore the wide-

spread outcry. Meetings of players in New York, Chicago, Boston, Philadelphia and Los Angeles have been called for March 10 to discuss the best method of procedure that will abolish the abuses of which they complain. The initial step has thus been taken, and the question that the acting fraternity will doubtless be called on to answer will be, "Shall we join the American Federation of Labor?"

The association has the opportunity of becoming a part of the great protective organization without sacrificing its individuality. It will still be the Actors' Equity Association, with its own staff of officers and governing board, and without losing its identity or right of independent action.

If this movement is carried into effect, as now seems possible, it will have far-reaching influence; but the managers themselves will be to blame for not pursuing a more conciliatory, or, at least, a more uniformly just and equitable, course in dealing with their employees.

WOULD DRAW THE VEIL

MR. LEO DITRICHSTEIN in a signed article in the New York Times thinks that too much publicity is given to the public concerning the "mysteries" connected with the stage. He objects, and properly, to "some of the astigmatic visioned editors of the yellow journals so-called of a decade past," who fall into the habit of "revealing the intimate life of actors who indulged in milk baths" and exposing "the hitherto sacred precincts back of the curtain," thus, as Mr. DITRICHSTEIN sees it, "destroying in the twinkling of an eye the illusions which kept the theatre-goer fascinated, and hopelessly dispelled the mystery that enshrouded the private life of the actor." The public, says this accomplished actor and gentleman, loves to be mystified. We are not sure that Barnum put it better in saying that "the public loves to be humbugged."

THE MIRROR agrees with much that Mr. DITRICHSTEIN says, and what it believes he had in mind when he wrote his article. But it wishes he might have gone farther and laid some of this love for publicity—this tendency to reveal the mysticism of the stage—on a certain class of the profession of which he is an honored member. The class referred to is not as much wrapped up in the

sanctity of the stage back of the curtain as is Mr. DITRICHSTEIN. The class in mind seeks the glare, and when the "astigmatic editor" (meaning the editor's representative) does not go after the actor, the actor goes after him.

These people of the stage are not in private life, but what they do in their secluded existence has a strong hold upon the public that pays its money to see them when they are before the multitude, and when it yearns for the information, it is a part of the ethics of the newspaper to supply it. That it is carried too far must be admitted.

The profession which craves this revelation of the mysticism back of the curtain knows that the public is anxious to have the veil removed and too frequently awaits with eagerness for the opportunity that will put every device of the stage in the glare. Of course, the public too often goes beyond the limitations of propriety. Only the other day a woman of this city followed CARUSO to his taxicab as he was leaving the Metropolitan Opera House and begged the stub of his cigarette as a souvenir. Having obtained it she rubbed the "hot end" of the cigarette on the wall of the building until the fire was extinguished and then she dropped the "precious" remembrance into her mesh-bag. Presumably, it is now one of the mementos of her dressing case. The tenor made a mistake in yielding to the woman's importunity; if he had spurned it, he would have done himself credit and, possibly, taught the worshipper a lesson.

Here was an instance of how a member of the profession was as much to blame for the lure of publicity as is the public of which Mr. DITRICHSTEIN complains. It may not be exactly analogous to what Mr. DITRICHSTEIN has in mind, but it is in the same class. The woman who begged for the remains of a cigarette from the mouth of the tenor when he was on the street would not hesitate to invade the mysticisms of the professional dressing room.

If every professional on the stage would follow Mr. DITRICHSTEIN's views on this subject it would go far towards appeasing this vulgar curiosity of which he complains. The evil can be traced in most instances to the stage door and the footlights. There is a wide difference between an actor seeking the approval of his audience and going out of the way to cater to the weakness of those who never look for the line of discretion.

Nevertheless, a certain amount of interest in the private lives of any public man or woman, professional or otherwise, or any interest in the methods by which public people become favorites, is pardonable. There is a charm about all mysticism—a sanctity, if you will—but the subjects who are dependent upon the public for favor, should not arrogate to themselves too much of the noli me tangere spirit.

EVERYBODY READS IT

Editor DRAMATIC MIRROR:
I am delighted to have written an article for your publication, but I had no idea of the results. I am completely snowed under with one act plays from all sorts of people in all sorts of places. The thing that amazes me most is, that your circulation is evidently made up of as many people who are not in the theatrical world, as those who are in it as a business or a livelihood.

The letters and the plays I receive come from people in almost every walk of life, and the number is as I have already said, amazing. The thing which struck me most forcibly was the intelligence and the standing of the people who wrote me. A great many letters came from doctors, lawyers, college professors, and business men who were evidently at the head of big enterprises.

Here is every good wish for your continued success.

Sincerely,
S. J. KAUFMAN.

NEW YORK CITY, Feb. 10.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. Questions regarding private life of players will be ignored. No questions answered by mail.]

C. R., Seattle.—We do not know where Tom Brown is at present.

DRAMATIC READER.—We would advise you to consult the Packard Exchange, 1416 Broadway, New York City.

R. E. HUBIN, Gloversville, N. Y.—We have no record of the manager, A. J. Fookes.

R. E. F., Nashville, Tenn.—We regret that we do not possess the information you desire concerning the parents of Mabel and Edith Talliaferro.

INQUIRER.—The price paid in vaudeville for a playlet is dependent upon many things, principally the name and reputation of the principal interpreting player. The prominence of the author affects the price and, of course, the actual dramatic value of the sketch would be considered. Prices range all the way from \$250 to \$2,500.

A. E. A. H., Phila.—(1) Lillian Walker, of the Vitagraph Co., was born in Brooklyn, N. Y. The name Walker is a combination of her own family name and a stage nom de plume, her father being Andrew Wolke. Her mother was Caroline Peterson. Both of her parents were born and raised in Sweden. (2) We do not know of any relationship between Katherine La Salle and Richard La Salle. (3) Emil May Jackson's family name is Jackson. (4) We cannot locate the players you ask for.

D. W. T., Washington.—(1) "Where the Trail Divides" was produced in Boston at the Colonial Theater May 10, 1910, with the following cast: Robert Edeson, Montefee Johnston, Joseph Raleigh, George W. Barnum, Edward Wade, Arthur Klein, Cordella MacDonald, and Rose Tapley. (2) "Soldiers of Fortune" was first produced at New Haven, Conn., on Feb. 17, 1902. In the cast were: Gabriel Ravenele, Charles Ongley, E. M. Dresser, Edwin Brande, Ira A. Hards, Charles Abbott, Robert Edeson, Thomas W. Ross, Macy Harlan, Teresa Maxwell, Guy Bates Post, Gretchen Lyons, Harry Harwood, E. W. Morrison, and Dorothy Donnelly. It was presented in New York City at the Savoy Theater March 17, 1902.

BIRTHS

A son was born to Mr. and Mrs. F. Stanton Heck on Feb. 23. Mr. Heck plays the part of the Turk in "Katinka."

A daughter was born to Mr. and Mrs. M. C. Parrott (Blanche Morrison) in Los Angeles, Cal., Feb. 15.

MARRIAGES

Madeline Delmar, who plays the role of Barnabette in "Erstwhile Susan," was married on Feb. 19 to Benjamin Kausser, a member of the "Treasure Island" company and brother of Alice Kausser, dramatic agent. Their meeting came about through Miss Kausser, who, last year, acted as agent for Mrs. Fiske when the latter leased to Miss Delmar one of her former plays, "A Light from St. Agnes." Miss Delmar has appeared in several plays with Mrs. Fiske. She will continue in her present role in "Erstwhile Susan" during its engagement at the Gaiety Theater.

An announcement is made of the marriage of William B. Roberts, Jr., and Caroline Elberts, actress who has played many successful engagements in stock and legitimate productions. Most recently she has been associated with a stock organization in Fall River Mass. Miss Elberts will retire from professional life.

DEATHS

BLUMENBERG.—Louis Blumenberg, president of the Musical Courier and a well-known musician, died Feb. 22 of heart disease at his home, 2030 Broadway. He was fifty-eight years old.

WALTERS.—Mrs. George Wilson Walters, whose husband was a Western theatrical manager, died Feb. 21 at her home, 100 West Eightieth Street. She was born in England.

ROBINSON.—Mrs. Maude Robinson, known as Maude Morris on the stage, who has appeared in George M. Cohan's productions, died Feb. 19, in a hospital in Boston following an operation. Two weeks ago she gave "an operation party" to fifty friends before going to the hospital.

WALTERS.—Mary Stanton, wife of the late George W. Walters, and mother of the late Mrs. Harry O'Neill (nee Nelly Walters), in her eightieth year, at her home, 100 West Eightieth Street. Funeral services were held Wednesday morning, Feb. 23, at 11 o'clock, in the Church of the Transfiguration, Twenty-ninth Street near Fifth Avenue. Interment at Woodlawn.

WITHERSPOON.—Mrs. Greta Hughes Witherspoon, wife of Herbert Witherspoon, bass at the Metropolitan Opera House, died Feb. 21 in St. Luke's Hospital, after an illness of three months caused by a complication of diseases. She was forty-three years old. She was a well-known singer and under the name of Jeanne Greta she appeared in concert with great success. Besides her husband Mrs. Witherspoon leaves her parents and three brothers, one of whom is Rupert Hughes, the novelist and playwright.

THEATER MAY BAR CRITIC

Court Rules Against Woolcott of "Times" in His Suit to Be Admitted to Shubert Houses

The Court of Appeals has unanimously decided that the proprietor of a theater has the right to exclude a person from it on any ground other than race, creed or color. The decision was given in the action brought by Alexander Woolcott, dramatic critic of the New York Times, to compel the Shuberts to admit him to their theaters as a critic, not as an individual, asserting that his exclusion was a violation of the Civil Rights act.

In affirming the lower courts Judge Frederick Collins, who wrote the unanimous decision for the Court, ruled that the Civil Rights act did not apply in this case, as there was no question of race, color or race involved. The Court ruled that under the common law the right of a theater manager to exclude a person was unquestioned.

Under the Civil Rights bill Mr. Woolcott sought an order from the Supreme Court to restrain the Shuberts from continuing to bar him. The Supreme Court ruled that the Shuberts were acting within their rights, and Mr. Woolcott appealed to the Appellate Division, which sustained the previous ruling. He then appealed to the Court of Appeals.

PAGEANT IN STADIUM

Shakespeare Celebration to be Held in City College Open-Air Theater

The New York celebration in honor of Shakespeare's tercentenary will be held in the stadium of the College of the City of New York, St. Nicholas Terrace and 139th Street.

The scheme accepted by the committee having in charge the city's pageant was that submitted by Joseph Urban, the scenic artist. This calls for the making over of the stadium into an oval bowl, with a seating capacity of 20,000. The concrete structure, which forms nearly half an oval, will be completed by the erection of temporary stands, and at the west end of this inclosure will be built the stage for the performance of the masque proper.

According to plans the "Community Interludes," in which from 2,000 to 3,000 amateurs will take part, is to take place in the center of the oval and will occupy the greater part of the open space.

TG PRESENT "THE MAGIC ROBE"

The Children's Educational Theater will present "The Magic Robe," an adaptation of Ludwig Fulda's "Der Talsman," at the Washington Irving High School, Saturday night, March 4. The play is a march-drama, or fairy tale play, based upon a world-old story, most familiarly known perhaps in Andersen's "The King's New Coat." It is a story of changing fortune and adventure and carries a lesson for every age and place against avarice and petty jealousy.

The Children's Educational Theater, founded fourteen years ago by Alice Minnie Herts, was a pioneer among the many organizations that now recognize the value of the dramatic instinct in education and recreation. Mark Twain was one of its early supporters, and his play, "The Prince and the Pauper," is still in its repertoire. The actors are young men and women, as well as children.

The theater has also in rehearsal "The Tempest," which it will present later as its contribution to the Shakespeare tercentenary.

THE DEVEREUX PLAYERS

The Devereux Players will begin their fourth annual season on March 13 at the University of Virginia, Charlottesville, Va. The company, which numbers twenty-two players, will present an extensive repertoire that includes "Twelfth Night," "Comedy of Errors," "Taming of the Shrew," "She Stoops to Conquer," and "The Critic."

Late in the Spring the organization will return North for performances at Columbia, Harvard, Dartmouth, and other universities. In charge of the tour will be S. Goodfriend.

TO SUPPORT MISS STARR

George Gliddens and Henry Stephenson have been engaged by David Belasco to support Frances Starr in the new romantic comedy in which she will be presented in the spring.

"JUST A WOMAN" IN YIDDISH

Edwin A. Reikin has purchased from Eugene Walter and Lee Shubert the Yiddish rights to "Just a Woman." The play will be presented in one of the leading Yiddish theaters May 1, with Madame Bella Gudinsky in the chief role.

"ROMANCE" FOR AUSTRALIA

The rights of Edward H. Sheldon's success, "Romance," have been acquired by Sanger & Jordan for Australia, New Zealand and South Africa, where the firm of J. C. Williamson Company, Ltd., will produce it. Doris Keane is appearing in the play in London.

SUIT TO STOP USE OF SONG

On behalf of James T. Powers, comedian, papers have been served on Joseph Cawthorn to stop him from singing "I Can Dance with Everybody But My Wife" in "Sybil" at the Liberty Theater. Mr. Powers says it is his song.

ACTORS TO UNIONIZE?

Actors' Equity Association Considering a Radical Course of Action for the Protection of its Members

The acting fraternity, as represented by the Actors' Equity Association, has arrived at a stage of its existence, after three years or more, where it is seriously contemplating the step of associating itself with the federated labor interests of the country as a matter of protection.

At this writing no definite measures have been taken which irrevocably commit them to this step; but such a course for their avowed self-protection may be regarded as seriously impending.

A series of important meetings of the Association in various parts of the country has been called for an early day. Such meetings will be held simultaneously in the larger cities from New York to San Francisco, where the proposition will be formally brought up for discussion. For, while the Association has been able to accomplish a great deal for the betterment of the profession along the lines of compromise and by the assertion of equity principles, and while a number of managers have met the players half way and demonstrated their willingness to contribute to the abolishment of abuses complained of, there has been, on the other hand, a disposition to ignore the claims for substantial reforms in the matter of contracts and treatment, which has demonstrated the need of a more radical position than the Association has heretofore assumed.

The discontent with existing conditions is by no means confined to that element, part of any profession, which is addicted to revolutionary measures and the provocation of dissension, but the proposed step is favored by many of the most distinguished players connected with the American stage. The majority of them are men and women who have probably suffered the least from the abuses which have crept into the profession. For that reason the movement may well be regarded as something materially different from a common case of passing grievance. And the managers who have persisted in refusing to make equitable contracts, will have no one but themselves to blame should the actors decide to join hands with the American Federation of Labor and unionize themselves, as the musicians and the stage employees have done.

Many members in the organization have arrived at the conclusion that the salvation of the actors as a profession depends on closer solidarity, backed by authority and power to enforce what they regard as justly due them. It has practically been decided that nothing short of the course outlined will solve the problem.

For some time past the local headquarters in New York have been receiving communications from players in all parts of the United States putting the proposition squarely up to the officers and inquiring if some such action as described is not feasible. The officers have held the matter in abeyance until the general sentiment of the profession can be fairly ascertained, and so far no steps have been taken beyond bringing the situation to the attention of the members for their information and guidance.

The Association will not lose its identity, although it will be a unit within the large body of protected labor throughout the country and entitled to its full protection and co-operation, should it decide to follow the example of the musician.

To a representative of THE MIRROR a prominent member of the Actors' Equity Association said that incorporation of the society in the Federation of Labor, if carried out, is necessary as a protection of rights. "We have tried to effect a 'square-

dealing' arrangement with the managers," he said, "but in most cases they refuse to meet us on common ground. They assume the attitude that because we depend upon the stage for a living we can't afford to fight our bread and butter. Only recently one of America's most prolific managers replied to the question as to whether he would adopt the Equity contract: 'Your contract is absolutely fair, but I'll never adopt it until I am forced to.' It is this spirit which the players are continually facing."

Articles published in Equity, the magazine of the Association, and the phraseology of the membership application blanks distinctly foreshadow greater and more powerful organization on the part of the society.

In an article in the February number of Equity, Francis Wilson writes: "The actor is more completely organized than ever before and in different branches of his profession. It is no wonder, then, that he is thinking seriously along the line of harmonious action in conjunction with kindred and other organizations for a common good. The actor has been forced by the unwillingness of managers, as a body, to make any concessions to the merely equitable demands of the actor such, for instance—to name but two—as a full week's pay for a full week's work, and the assurance of two weeks' pay for four or five weeks' rehearsals."

"To the statement that it is customary for the actor to give even six or eight weeks of his time and study gratuitously for rehearsals, it is sufficient to say that it has been and is customary, also, to give the actor some compensation for those rehearsals. If, through those rehearsals the play, proving worthless, is abandoned before being produced."

Mr. Wilson asks significantly: "What shall be the next move? Shall it be less than harmonious action in conjunction with kindred and other organizations for the insistence upon rights long delayed and inadequately withheld?"

A part of the application blank for membership in the Association reads as follows: "If elected I promise to obey and abide by the rules, regulations and mandates of the Actors' Equity Association and its properly elected officers, as under the Constitution, Article 2, Section 4:

"Members shall be elected by the Council, shall abide by and be governed by the Constitution and By-Laws of the Association and any rule, order, or law lawfully made or given by any lawful authority. The Council shall have power to censure, suspend, drop, expel, terminate the membership of, request the resignation of, fine, or punish any member, and the offenses for which and the conditions under which the Council may so act shall be set forth in the By-Laws, or in rules adopted by the Council. Any person whose membership shall cease, or be in any manner terminated, shall have no further rights in the Association or its property."

The Actors' Equity Association was formed in May 1912 with the aim to correct abuses and injustices existing in the relation of actors and managers. It has pledged to its support the leading educational institutions and guilds, leagues, and fraternities of the country. Any actor of two years' experience on the professional stage may become one of its members by the payment of \$5, for annual dues, in advance. In return for which he will receive its moral support and legal protection through its attorneys. Over 3,000 of the best known actors and actresses are now members of the Association, and it has attorneys in 233 cities and towns.

MISS FERGUSON NOT WITH TREE

Klaw and Erlanger announce that the alliance of Elsie Ferguson and Sir Herbert Tree for the presentation of "The School for Scandal" and "The Merchant of Venice" will not take place this season owing to Miss Ferguson's successful engagement in "Margaret Schiller." However, they may appear together next season if Sir Herbert is in this country.

BANDBOX PLAYERS TO TOUR

The Washington Square Players will close their season at the Bandbox Theater on April 22 and will go on tour April 24 playing the most important cities between New York and Chicago, under the direction of Charles Emerson Cook, Inc. It is also likely that engagements will be played at the leading colleges.

"MISLEADING LADY" FOR LONDON

LONDON (Special).—Grossmith and Laurillard have acquired the English rights of the farce, "The Misleading Lady," by Charles Goddard and Paul Dickey, and will produce it shortly in a West End theater. Weedon Grossmith will be a leading member of the cast.

TO ORGANIZE TESTIMONIAL

Tyrone Power will organize a testimonial for William Winter, the veteran critic, to take place in Los Angeles on the same day the performance is given at the Century Theater here. All the well-known actors posing in the films will take part.

NEW BARRIE PLAY

Maude Adams to Appear Next Season in Comedy which Deals with War

Arrangements have been completed whereby Maude Adams will appear next season in a new play by Sir James M. Barrie. The production will be ready in the fall. It is said that it deals with the war and is written in a whimsical vein, but with an undertone of unusually deep feeling.

Miss Adams' engagement in "The Little Minister" will continue at the Empire until March 18, after which she will go on tour. Her season will end in June.

\$5,000 FOR ACTRESS'S DROWNING

The United States District Court of Norfolk, Va., has confirmed a verdict of \$5,000 in favor of William Bremer, of 339 Ninth Street, Jersey City, for the death of his wife, Mrs. Sarah Catherine Bremer, an actress, known on the stage as Lottie Gibson. Mrs. Bremer was killed in the collision of the steamship Nantuxet, of the Merchants' and Miners' Line, with the Old Dominion liner Monroe off the Virginia Capes on Jan. 30, 1914. She was a passenger on the Monroe.

CRITIC SUES WEEKLY

James S. Metcalfe, dramatic critic of Life, has begun an action in the Supreme Court against The Billboard for \$10,000 damages, alleging that both his feelings and the dignity of his calling had been outraged by an article that appeared in the weekly on June 12 last, which implied critics were inspired more by a desire to appear "smart" than to deliver honest opinions about the plays upon which they sat in judgment. The story in question was headed by a caption that was a pun on Mr. Metcalfe's name.

TO INCORPORATE THEATER

The Theater Francaise is to be incorporated. A group of prominent men have consented to act as directors and papers will soon be filed, whereby the theater will conduct its affairs as a stock company.

The directors of the new undertaking will be Paul D. Cravath, Robert Goellet, Otto H. Kahn, Clarence H. Mackay, Theodore Roosevelt, Jr., Cornelius Vanderbilt, and Henry Rogers Winthrop.

This is the third season in America of the Theater Francaise. It was established by Lucien L. Bonheur.

BANQUET TO NEBRASKA MANAGER

On the occasion of his managerial retirement from the Orpheum Theater, Lincoln, Neb., "Joe" Garman was given a banquet by the citizens of Lincoln, and a number of the profession and the Acme Amusement Company, which operates the Orpheum, Lyric, and Wonderland. This mansion regrets that it is unable to make use of the highlight of the banquet sent by its Lincoln correspondent, Victor Friend.

"JUSTICE" INCORPORATORS

ALBANY (Special).—The Justice Producing Company, a theatrical firm, has been incorporated here with a capital of \$7,500, to present John Galesworthy's "Justice." The directors are Joseph R. Williams, John D. Williams, and Ansley Whittendale. Joseph R. Williams is an advance agent on the Frohman staff, and Mr. Whittendale is John D. Williams' assistant in the Frohman offices.

DRAMATIZES FOX NOVEL

Eugene Walter has completed the dramatization of John Fox's novel, "The Little Shepherd of Kingdom Come," and the play has been put in rehearsal by the Shuberts for production in March. Mr. Walter was responsible for the dramatic version of Mr. Fox's former novel, "The Trail of the Lonesome Pine."

ACTOR KILLED BY A FALL

The body of the man who fell or jumped from the building at 720 Second Avenue, Feb. 17, has been identified as that of Joseph Dawlin, thirty-eight years old, an actor, of 351 West Twenty-fourth Street. He was known on the stage as Joseph Barrington.

RESUMES FORMER POLICY

The Lexington Avenue Opera House resumed last Monday night its former policy of presenting Broadway attractions at popular prices. "The Law of the Land" is the first week's bill. The theater is under the direction of Robert Fisher.

GOSSIP

Ray Andrews, manager of the Star and Columbia theaters in Muncie, Ind., has been re-elected president and secretary of the National Vaudeville Association, one of the largest organizations of its kind in the country.

Mr. and Mrs. Eugene LaRue (Dorothy Fern French), who are playing a stock engagement in Toronto, will return to New York about May 1 to complete their plans for next season.

Edward H. Robins, now playing in "First-while Susan" with Mrs. Fiske, has been engaged by A. H. Woods for a prominent role in "King, Queen and Jack" next season.

CHURCH SHAKESPEARE SERVICE

A Shakespearean festival service will be held in Saint Mark's in the Bowery, Tenth and Stuyvesant Streets, on Sunday afternoon, March 5. The programme will consist of a reading from Shakespeare by Charles Rann Kennedy; Elizabethan music and Shakespeare songs selected by Arthur Farwell and rendered by the church choir; an ode specially written by Ridgley Torrance and read by Will Hutchins, and an address on Shakespeare as scripture by William Norman Guthrie.

TO APPEAR AT COLLEGES

Sir Johnston Forbes-Robertson, who is making his farewell tour of America, will appear by special invitation in "Hamlet" at Indiana University, Bloomington, Ind., on March 9. On March 11 he will be seen in "Passing of the Third Floor Back" and "Hamlet," under the auspices of the University of Wisconsin, at Champaign. The University of Wisconsin, at Madison, has also extended an invitation to Sir Johnston, but it is doubtful whether he will be able to accept on account of previous contracts in other cities.

HITCHCOCK IN "HE'S MR. PUTT"

LONDON (Special).—"He's Mr. Putt," a musical comedy, by Fred Thompson and C. H. Bovill, with music by Howard Talbot, has been selected as the piece which will introduce Raymond Hitchcock and his wife, Flora Zabelle, to London audiences. The play will be presented early in March by Grossmith and Laurillard, in conjunction with Alfred Butts.

THE FIRST NIGHTER

"POM-POM"

Comic Opera in Two Acts. Score by Hugo Felix. Book and Lyrics by Anne Caldwell. Staged by George Marion. Secretary by Joseph Urban. Produced by Henry W. Savage at the Cohan Theater, Feb. 28.

Count De Jole George Brueger
Manager of the Olympia Eric Campbell
Edith Day
Policeman No. 13 Tom McNaughton
Secretary to Manager Allan Kelly
The Author Charles Angelo
Paulette (first appearance as "Pom-Pom")
the Pickpocket Ben Lewin
A Critic Thomas Wood
Stage Carpenter of the Olympia Carl Gantvoort
Bertrand Thomas Walsh
Grolmus William Eville
Macache Harry Child
Bldage Rita Dane
Theresa Edith Day
Gina Thomas Wood
Jean George Brueger
Papa Chappelle Detmar Poppen
Big Blason Marion Owen
Lucie Eleanor Williams
Gabiella Blanche Terrill
Rosa Victor Le Roy
A Policeman Rupert Greenlaw
A Detective Phyllis Davis
The Dummy Signe Patterson
Crete Frank Hale
Gigolo Carl Judd
File Carl Judd

Act I.—Scene 1—Green Room Olympia Theater. Scene 2—Foyer of the Olympia Theater. Scene 3—Yard of the Prefect Police Station. Act II.—At the Black Elephant. Place—Nice. Time—The Present.

There is so much that is sparkling, so much that is colorful, so much that is genuinely fresh and invigorating about "Pom-Pom," the new comic opera with which Henry W. Savage resumed his producing activities last Monday night, that one is inclined to put aside all temptation to criticize. One is inclined just to join the merry throng of thieves at the "Black Elephant" and cheer Pom-Pom, the most fascinating little pickpocket that ever hooked a watch from a policeman's pocket. Mr. Savage has wisely departed from the methods of his contemporaries in the manner in which he has grafted "Pom-Pom" upon the American theatrical tree. He has not allowed the dialogue and rhymes of the Hungarian original of the operetta to pass through the withering fires of translation and adaptation. Rather has he outlined the course of the story, and commissioned Miss Caldwell to provide her own chatter and lyrics. She has fulfilled her assignment with a view more to characterization than to dialogue. We see deftly and skillfully drawn sketches that lift her work out of the monotonous uniformity that burdens the characterization of most operettas. But her lines, alas, are frequently meaningless and forced, and we depend for most of the humor upon the subtle, quiet methods of Miss Hajos, a real comedienne of comic opera, and Mr. McNaughton, whose sense of burlesque is well, though not at all times sensitively, developed.

Hugo Felix has written the score with an ear to present-day musical whims. We frequently hear strident tones from the wood wind and shrieks from muffled trumpets. But fearing lest his work be labeled with Brander Mathews's stigma of "high-brow," he has included infectious march songs such as "Evelyn," who would not quit her "devil," one or two languorous waltzes, which, while they possess sufficient languor and dreaminess, are rather conventional and uninspired, and many tunes of no particular classification other than that of "whistleable." He has followed his design closely, and his music always seems to fit a particular situation or incident in the piece, as in an amusing burlesque of a circus we hear strains that imitate the accompaniment of a "strong" man or a slack wire act.

The story concerns the adventure of Pom-Pom, a pseudo-pickpocket, who is none other than Paulette, prima donna of the Olympia Theater at Nice. In the course of her professional duties on the opening night of a new operetta, she has donned the garb of a "dip" who has no respect for "good old, white-haired men." Having successfully gone through some of her paces, she has returned to her dressing apartment in the green-room, when she is nabbed by a policeman on the suspicion of belonging to an efficient band of thieves. Uncertain whether to view her state with alarm or amusement, she is haled off to the local calaboose, where she makes new friends, Grolmus, a light-hearted burglar chief, and Macache, his aide-de-camp. During a lapse in the vigilance of their guardians the three escape and flee to the notorious "Black Elephant," the haunt of desperate characters.

The denizens of the resort are skeptical of Pom-Pom's pretensions, and put her to a test as a pickpocket. She proves her skill and is accepted as a regular, honest-to-goodness crook. She amuses them with songs and dancing and burlesques of circus feats, and she is soon established as a leader. Her destiny seems secure until she falls in love with a young police inspector, who is masquerading as an Apache, whereupon a jealous rival threatens exposure of her imposture. But at the critical moment her associates of the theater rescue her, and she resumes her stage activities with the assurance that her escapade will furnish a "great press story."

So far as the acting is concerned, the cynosure of the whole thing was, of course, Miss Hajos. She has, if anything, an added grace, and she played with a sprightliness, a quiet sense of comedy and a demure charm that were always delightful. She made an amusing boy and the audience was quick to grasp the fun in Pom-Pom's serio-comic bravado, her naive attempts to play the desperado. The part offers wonderful opportunities for Miss Hajos's varied talents, and she makes the most of each, whether it be that of mimicking a strong man, swaggering under a feminine disguise, or dancing with a dummy.

Mr. McNaughton brought his grotesque form of humor to good use in the part of an unlucky policeman, and in the circus scene proved a capable assistant to Miss Hajos. Carl Gantvoort's fine baritone voice was heard to advantage in "Only One Hour." His performance could be decidedly improved were he to act with a little more show of force and authority. Thomas Walsh gave an excellent study of the burglar-in-chief. Detmar Poppen made Big Blason into a genuine character without any straining or extravagance. Rita Dane was a sufficiently sinister confidence-woman, and sang with considerable distinction. Phyllis Davis contributed a remarkable impersonation of an animated wax doll. There is talent there and charm, and her reception was deservedly uproarious. There is a comely and vivacious chorus in which good voices are generously sprinkled.

Mr. Urban's settings were, as usual, rich in color and original in design.

"THE GREATEST NATION"

Three-Act Play by Marian Crichton and William Elliott. Scenes by Joseph Urban. Produced by Cyril Scott. Presented by William Elliott at the Booth Theater on Monday, Feb. 28. The cast:

The Prelude Cordella Macdonald
Peter Rowland Buckstone
Steenen J. Hooker Wright
Nurse Harriet Van Cleave
Physician Harry Rose

The Play—Twenty Years Later
Emanuel Seymour Mather
Steenen J. Hooker Wright
Peter J. Hooker Wright
Atris Olive Wyman
Donna Bianca, Stenorina Bertie Rose
Princess Xenia Margaret Yorks
Alan of Donau William Elliott
Captain Valier Carl Judd
Lieutenant Lombard Charles Miller
Jervis C. L. Foster
Baron Sate, of Adlon Roland Rushton
Count Brockton, of Thor Henry Buzan
Radow Hal Forde
General Hewitt Edward Van Hook
General Mow William W. Crampton
Guard Harry Rose

That busy old gentleman, Mars, gets the worst of it once more. This time it is Marian Crichton, aided by William Elliott, who enters the arena.

The story of "The Greatest Nation" revolves around three fanciful kingdoms. Two of these principalities, Thor and Adlon, are hereditary enemies. Between them lies Donau, ruled by Alan, the son of the old king of Thor. Alan is idealistic and visionary; or, as Miss Crichton sees him, progressive and far seeing. His life work has been a canal to better the condition of his little country. His people love him because of his many—er—offstage kindnesses.

Suddenly the king of Adlon—an old-fashioned fellow who believes in preparedness down to the last pair of boots for his last Landturner—marches his army to the Donau border, preparatory to invading Thor. At that psychological moment, the king of Thor is assassinated, making young Alan ruler of both Thor and Donau.

With the invading soldiers crossing his border, Alan adheres to his theories of peace, going in person to Adlon to plead against useless warfare. He even proposes that the rulers themselves settle the matter in physical combat. The young king is loved by the people of all three countries, and the Adlon army finally refuses to fight. So Radow, king of Adlon, is forced to see the evil of his warlike ways, and peace reigns. Incidentally, there's a love story between the young prince and Radow's daughter.

"The Greatest Nation" has a Prisoner of Zenda flavor, plus colorful Urban scenery and feminist idealism. "Brother against brother," "when there shall be no more war," "many lives to avenge a single life," "to make people beasts," "hate and revenge against faith and trust," "the horrible machinery of war," are among the familiar phrases we hear. The settings are in the best Urban spirit, ranging from a garden of greens and blues to a palace interior of crimson hangings, revealing a sapphire sky through broad black framed windows. Dramatically, "The Greatest Nation" is slender and tenuous—argumental instead of dramatic. And, to present an effective thesis, a play must first of all be good drama.

Mr. Elliott plays the young king, Alan. Interestingly, Hal Forde is the peevish old believer in preparedness, and Olive Wyndham is his pretty daughter. And Madame Yorks, now with but little accent, does the king's sister, whose heart has long before been broken in a love affair frowned upon for diplomatic reasons. Somehow, Mr. Forde, who did able work in "Adele," rather stands out as the trusty old king. He gives considerable vigor to several scenes. The remainder of the cast inter-

prets the usual Zenda-esque prime ministers, faithful old followers, be-medalled generals and cringing spies. In the play's twenty-year-before prelude, Cordella Macdonald, as the dying queen mother of the baby, Alan, makes a singularly charming and healthy appearance.

"PAY DAY"

A Play in Three Parts by Oliver D. Bailey and Lottie Meaney. Presented by the Shuberts at the Cort Theater, Feb. 26.

CHARACTERS IN THE PLAY:
Vincent Leigh Vincent Serrano
Irene Leigh Irene Fenwick
CHARACTERS IN THE TALKING MOTION PICTURE PLAY:
Doris Fenton Irene Fenwick
Kirk Brentwood Vincent Serrano
Caine John Stokes
Mrs. Fenton Mrs. Pauline Duffield
Dr. Greyson Henry Harmon
Watkins Burke Clarke
Isabelle Suzanne Jackson
Ruth Gertrude Dallas
Captain of the Police Edward J. Hayes
A Policeman William Bennett

A compromise has been effected in the relations of stage and screen. In "Pay Day," the most curious entertainment that has been served up to New York playgoers in many a day an amicable understanding has been reached between the two formerly hostile forces of the amusement world. One reacts upon the other in an ingenious manner which proves that each has its place in the theatrical sun. However, the ingenuity achieved contains certain ambiguous elements that tend to weaken the effect of the play. Intended, undoubtedly as a burlesque of a preposterously melodramatic motion picture, it was played altogether too seriously to succeed entirely of its purpose. Indeed, the suggestion was ever present that the players desired their work to be regarded with no indication of amusement. Besides, they did not "pose" as the film actors are wont to do. In fact, they behaved with the same kind of naturalism and repression that accompanies a performance of a Willard Mack melodrama.

The audience, at first, inclined to accept the improbable events of the story with a measure of seriousness, began to grow up-ronious as the tale was unfolded. And finally as the plot thickened, it resorted to cheers and hisses that would have done justice to Third Avenue in the balmy days of "Bertha, the Sewing Machine Girl."

The first curious element to attract our eyes was a mounted stage, around which a zoid picture frame was set. An introductory scene showed a film actress commanding her "legitimate" actor-husband to read a scenario which as a vehicle for them on the screen will bring in untold riches. The play was this scenario save that in this particular picture, the characters talked as well as acted.

The stage was then darkened and there appeared the familiar introduction to a picture play, the cast and the first part of the story being flashed upon the screen.

As for the substance of the action it was melodramatic rampant. A girl sent to prison by her faithless lover, who had induced her to steal for him, comes for aid when she is released. He is having a quarrel with his rich wife who threatens to bring action for divorce "in the morning." When his former sweetheart appears he sees a way out of his embarrassments. He will murder his wife and throw the crime upon the girl. His plans succeed, the wife's pearls are found "planted" upon the girl, thus showing a motive for the crime, and she is sentenced to life imprisonment.

In time she escapes and, having inoculated herself with leprosy, visits her villainous persecutor—he is now married again—compromises him, bites his wrist, and waits the night out until, she asserts, they are both infected. Then happiness and bliss together as members of a South Sea leper colony! The end brought back the original scene in the actor's home, with the renowned histrion "succumbing to the lure of the screen."

Vincent Serrano, as the actor and villain, gave a versatile and admirably restrained performance. Irene Fenwick was capital in the part of the heroine, playing with that combination of force and charming helplessness which made her performance in "The Song of Songs" so memorable. John Stokes was true to the stage type of a detective, never taking his hat off when indoors. Henry Harmon was a gracious Dr. Greyson. Suzanne Jackson gave an excellent performance of the wife, Isabelle, while Gertrude Dallas was an attractive Ruth.

"DAS WIRTSHAUS ZUR STADT PETROGRAD"

Melodrama with Songs in Three Acts by Max Simon. Produced at the Irving Place Theater Feb. 23.

Nepomuk Hirla Christian Rub
Elizabeth, his wife Grete Meyer
Anna, deren Schwester Margaret Christians
Wilhelm, Werner Hans Unterkircher
The Russian General Arnold Korff
His Wife Annie Rub-Forster
The Russian Commandant Richard Feist
The Russian Adjutant Gustav Paul Schuetz
The Captain Ernst Holmgren
Renter Curt Manthey
Glucke H. Falk
Meier Ludwig Kompe
Rueder Eugene Keller
Hummel Ben Buson
Servant On the Hindenburg front. Time: The present.

Mr. Simon last season contributed one of the most pleasing series of war sketches, under the title of "Lieb Vaterland," to the repertory of the Irving Place Theater. On Wednesday evening the admirable company appeared in his latest effort, a three-act

melodrama, under a title which may be translated into "Hotel Petrograd," as the events of the two last acts transpire in a hostelry conducted in German Courland, Russia, by Nepomuk Hirla. These events are of an ultra-melodramatic type, and unfortunately lack specific novelty and also betray the author's inexperience in dealing with a sustained plot and in developing his situations with painstaking care.

A young non-com, Wilhelm Werner, volunteers to carry a message through the Russian lines, and in a wounded condition arrives at the inn. Here he meets old friends. He has had a lovers' quarrel with his sweetheart, Anna, the sister of the inn-keeper's wife; but seeing him wounded and in imminent danger, they make up on the instant, and measures are taken to shelter him. The Russian commandant, given over to vodka and debauch, is easily hoodwinked; but before the spy can make his escape, the Russian General, with his wife and staff, arrive at the inn. The General's wife has a secret affair with the adjutant and is not averse to a flirtation with Wilhelm, disguised as a Russian and passing himself off as a young soldier on furlough. He drinks cognac with the party, but the General is not deceived. He secretly gives orders for Wilhelm's arrest, and promptly places him and all his friends before a court martial. Wilhelm is to die by the halter unless he gives up his dispatches. This he refuses to do. Before the execution can take place, the Germans take possession of the inn, capture the General and release their comrade, who receives the iron cross as well as Anna's promise to become his wife.

The play is not lacking in interest; the characters particularly are well drawn, and the camp life of the Germans is presented with many of those touches which made the author's "Lieb Vaterland" a strong attraction. The German marching and camp songs are well rendered and form a commendable feature of the performance. Then, too, the acting is of exceptional interest, especially the portrayal of the Russian General by Arnold Korff. Richard Feist is highly characteristic as the sudden commandant, and Annie Rub-Forster is the embodiment of the Russian aristocrat. Mr. Rub manages to win his usual share of credit in the comedy role of Nepomuk, and Grete Meyer, it goes without saying, makes the part of the innkeeper's wife wholly her own. Miss Christians is seen for the first time in the emotional role of Wilhelm's sweetheart. Harming a tendency to be over-impetuous, she is very attractive. Some of the smaller parts of the German soldiers are admirably portrayed, notably the role of a comrade by Mr. Manthey. Mr. Unterkircher, as Wilhelm, lacked heroic repose.

PHILHARMONIC CONCERTS

The feature of the Philharmonic Society's concert at Carnegie Hall, Feb. 24, was Gustav Mahler's symphony No. 4 in G Major. The composition found great favor with the audience, which recognized its brilliant scoring and the haunting flavor of the folk melodies that frequently occur in it. The other orchestral numbers were Mendelssohn's "Ruy Blas" overture and Strauss's "III. Eulenspiegel." Ernest Schelling played the soloist. He played with admirable technique Franz Franck's "Symphonie Variations for piano and orchestra," and Paderewski's "Polish Fantasia," also for piano and orchestra.

Last Saturday afternoon at Aeolian Hall the Philharmonic Society gave a young people's concert with Percy Grainger, pianist, as soloist. Mr. Grainger played several of his sprightly adaptations of old English and Irish melodies, selections by Chopin and Schumann, and Grieg's "Concerto in A Minor," for piano and orchestra. The orchestral numbers were Dukas's fascinating "Sorcerer's Apprentice," which was received enthusiastically, and Liszt's symphonic poem, "Les Preludes."

WILKES COMPANY

SALT LAKE CITY (Special).—At the Wilkes Theater the Wilkes Stock company presented "The Old Homestead" week of Feb. 13 to full houses at every night performance. Frederick Munier, who played the part made famous by Denman Thompson, was almost his double in figure and voice. The writer vividly recalls seeing at various times the classic actor, Denman Thompson—the ideal kind-hearted old farmer, Nana Bryant and Paul Harvey were for the nonce relegated to minor roles. Week of Feb. 20, "A Fool There Was."

C. E. JOHNSON.

AT OTHER HOUSES

"The New Henrietta" was presented at the Bronx Opera House week Feb. 21, before audiences that were measured by the capacity of the house. The play contains the same distinguishing quality of naturalness that marked its earlier work. William H. Crane's Nichols Van Alstyne was the same masterful portrayal of that picturesque character, Amelia Bligham. Thomas W. Ross, Edith Taliaferro, Maelyn Arbuckle, Rosalind Coughlan, Zeffie Tilbury, James J. Ryan, Arthur S. Hull, Malcolm Bradley, J. H. Hunter, Edward Poland, and John A. De Wese contributed generously to a flawless performance. Jefferson De Angelis in "Some Baby" to follow. It was necessary to place the orchestra in the uppermost boxes during William H. Crane's engagement in order to give more seating capacity.

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ACTORS EQUITY ASSO'N

Frank Gillmore Urges Organization in Speech at "Weavers" Matinee



At the last meeting of the Council, held in the association rooms, Suite 608, Longacre Building, Feb. 21, the following members were present: Grant Stewart, president; Messrs. Edwin Arden, Albert Bruning, Edward Connelly, John Cope, Frank Craven, Jefferson De Angelis, Edward Ellis, Frank Gillmore, De Witt C. Jennings, Milton Sills, John Westley, and Thomas Wise.

New members elected: Florence Anderson, Paul S. Bell, Gertrude Davis, Frederick Emelton, Carl Hartberg, Adele Durand Holt, David Kimball, Jean King, George Preston Marshall, Homer B. Mason, John F. Morrissey, Axel Olson, Philip M. Sheridan, Dion Titheradge.

Arthur Byron was elected to the Council to fill the unexpired term of Holbrook Blinn, resigned. A telegram received from Grant Mitchell, who has charge of our forthcoming general meeting in Boston, informed us that the Actors' Fund Benefit had been arranged for the same date, March 10. We communicated at once with Daniel Frohman, who most courteously consented to a change of date for the benefit, so as not to conflict with our meeting. With the aid and good offices of Mr. Lothian, who has charge of the Actors' Fund Benefit in Boston, their date was altered to Thursday, March 9.

Charles Stevenson informs us that the meeting in Chicago on March 10 will be held in the Sherman Hotel, whose management are courteously co-operating with us in every way.

A welcome telegram was received from Frank Reicher, undertaking the management of our meeting in Los Angeles. That particular meeting will probably be held at night, as Mr. Reicher points out that there are more film actors in Los Angeles than others, and of course they can only attend a meeting held at night.

John Westley will probably be in charge of the meeting in Philadelphia, while Messrs. Howard Kyle and Charles Stevenson will handle the meeting at Chicago.

Despite the inclement weather and the unfortunate tie-up in the subway on Friday, a large audience was present at the special meeting of "The Weavers" at the Garden Theater, given under the auspices of the A. E. A. The occasion was most interesting, not alone from the really remarkable performance given by Augustin Duncan and his associates, but because "The Weavers" as a play is one of the most powerful pleas for organization ever penned.

Frank Gillmore, who made a telling speech after the third act on behalf of the Council of the A. E. A., pointed out that the conditions of squalor and wretchedness so vividly portrayed in "The Weavers" formed a faithful picture of the normal condition of those times, which had only been ameliorated through organization. He called the attention of the members of the association to the forthcoming meetings to be held on March 10. He impressed upon them that it was the duty of each member to read *Equity*.

The best possible comment on Mr. Gillmore's address is the fact that several applications have come in this morning for membership in the A. E. A., each one of which states explicitly that it was Mr. Gillmore's speech that decided him to join the association.

We would again urge upon all members of the association to read most carefully the forthcoming number of *Equity*, which is due to appear March 1. This will be a most important issue.

Complaints still come in from members on the road who have failed to receive their copies of the February *Equity*. We can only repeat that every copy has been sent, excepting in cases where no address could be found. We can only assure our members that the fault is not at this end, and that we are taking every possible precaution to insure the delivery of *Equity* to every member of the association.

By order of the Council,
GRANT STEWART, Rec. Sec.

LYNN MINISTERS FOR STAGE CENSORSHIP

LYNN, MASS. (Special).—A delegation of ministers has requested Mayor George H. Newhall to call a conference of theater managers on more rigid censorship in Lynn, and the subject is attracting attention in Lynn and vicinity.

H. F. MOULTON.
Charles Emerson Cook, Inc., has been engaged by Andreas Dippel as publicity representative of his production "Princess Tra-la-la."

Justine Johnson will meet MANAGERS

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ARTHUR HAMMERSTEIN Presents THE MUSICAL PLAY KATINKA

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Booth Theatre, 45th W. of B'way. Phone 6100 Bryant. Ev. 8.15. Mat. Wed. & Sat. 2.15.

WILLIAM ELLIOTT presents a New 3-Act Play: The Greatest Nation

By Marian Crighton and William Elliott. Exceptional Cast.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—Ground was broken on Feb. 14 for the Portland Auditorium, for the erection of which the citizens have voted \$600,000. The work is in the hands of George L. Baker, founder and owner of the famous Baker Stock Players' organization, and now City Commissioner of Public Works.

Dorothy Jordan was the bright star of a good bill at the Orpheum. George Harris, her accompanist, shared her applause. "The Passion Play of Washington Square," with Mary Servoss was highly entertaining, as were also the antics of Sam Barton, the silent tramp. "The Office Girls," Dixie Harris, leading woman, drew crowds to Pantages and amused them generously. A huge hit was made by Rucker and Winnifred. Gallagher and Carlin put over a rapid burlesque, "Before the Mast." Fred Gray and Nellie Graham in a military satire, "At the Front," won the chief applause at the Empress.

Announcement has been made in the newspapers that Ackerman and Harris, owners of the San Francisco Hippodrome, have leased the present Orpheum building and will produce there-in their successful line of dime vaudeville and pictures. At the Lyric Dillon and King presented a musical comedy entitled "The Mixup." JOHN F. LOGAN.

NEW YORK THEATERS

EMPIRE Broadway & 40th St. Evs. at 8. Mat. Wednesday and Saturday at 2. CHARLES FROHMAN, Manager Charles Frohman presents

MAUDE ADAMS

In J. M. Barrie's comedy
The Little Minister

LYCEUM W. 43th St. Evenings at 8.15. Matinees, Thursday and Saturday at 2.15. CHARLES FROHMAN, Manager Charles Frohman and David Belasco present

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By George Scarborough.

LIBERTY Theatre, W. 43d St. Evs. at 8.15. Matinees, Wednesday and Saturday at 2. KLAU & ERLANGER, Managers Charles Frohman presents

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MISS MITZI HAJOS In "POM-POM"

With TOM McNAUGHTON
and go other fun makers, in the new comic opera by Anne Caldwell. Score by Hugo Felix, Settings by Jos. Urban.

REPUBLIC W. 43d St. Evs. at 8.15. Mat. Wednesday and Saturday at 2.15. A. H. WOODS presents

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The Melody of Youth

A Romantic Irish Comedy by Brandon Tanny.

NEW ORLEANS

NEW ORLEANS (Special).—"Nobody Home," an entertaining musical comedy, was the attraction at the Tulane, Feb. 20-25. Percy Knight does the principal comedy work and is ably assisted by Miss Rena Parker. "Sari," Feb. 27-March 1.

Fair burlesque continues to hold the boards at the Dauphine, Feb. 20-25. Oriah, an Arabian dancer, is the principal feature. The feature at the Orpheum for week of Feb. 21-27 was Houdini. The Boston Opera company, with the Pavlova Ballet Russe, was the attraction at the French Opera House, Feb. 20-25. Fritz Kreisler, violinist, is billed for a recital at the Orpheum Feb. 28. J. M. QUINTERO.

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CHICAGO

Three Big Winners, but the Russian Ballet is Not—Coming Attractions

CHICAGO, Feb. 29 (Special).—The attractions now in Chicago include three big winners and several others which are prospering in a degree. Diaghilev's Russian Ballet, which is at the Auditorium, is failing to draw, and is believed to be losing a lot of money for its promoters.

Cohan's Grand: Blanche Ring in "Jane O'Day from Broadway," starts out like a prosperous run was to come.

Blackstone: "The Ohio Lady" is now in its fourth week of success.

Power's: David Warfield is in his last week. John Drew in "The Chief" comes next week.

Illinois: "Chin Chin" is in its fifth week.

Cort: "His Majesty Bunker Bean" is in its seventeenth week.

Garrick: "Experience" is in its tenth week. Special matinees last week helped accommodate the throngs anxious to witness the play.

Princess: "A Pair of Silk Stockings" is in its eighth week.

Chicago: "Rugles of Red Gap" is in its fourth week, with small attendance. "Town Topics" opens March 5.

Olympic: "So Long Letty" is in its third week.

Victoria: Al. H. Wilson is the current attraction.

Imperial: "The Smart Set" was finally secured for this house, after it played three weeks in the Grand, a colored playhouse on the south side.

The Maestric bill last week lacked a big feature. Whiting and Burt registered the hit of the bill. Nan Halperin lost her voice on the journey from Youngstown, O., to Chicago and could not appear. Hamilton and Barnes replaced her and did very well. Jack Barnes is a brother of T. Roy Barnes.

"The Forest Fire" was headlined at the Palace. It belonged in the middle of the bill, but was placed to close the attraction.

The fire scene from "Ninety and Nine," which has been arranged for vaudeville. Long Tack Sam returned to Chicago with his usual success.

Sherman, Van and Hyman made very big. Terry Sherman is again at the piano, after several weeks' absence owing to a broken arm.

Mrs. Fitzsimmons was to have played the Empress Theater in Des Moines, Iowa, the "last half" of last week, but disappointed at the last moment so Clark and Chapelle were hurried on to take her place.

The Empress in that city is operated by Elbert and Getchell and is backed by Everett Hays through the A. B. C. of Chicago. Another theater in that city the Orpheum, is operated by Finn and Helman, and booked by Sam Kahl of the association. There is spirited opposition and almost a quarrel is employed to gain a point.

There is a report that Mrs. Fitzsimmons got quite a bit of time from Kahl following the tour she is to make of the Pantheons time, and that is why she did not appear at Des Moines.

Charles Dillon has arranged for "Hin! Hip! Hooray" to come to the Auditorium late in the Spring. Sousa and his band will be brought here with the monster entertainment.

The safe was blown at the Imperial Theater on Wednesday night of last week. The robbers did not get any money to amount to anything.

The tapestries of the theater had been used to deaden the sound and that loss is something like \$800. The safe itself was terribly damaged, but it was insured. This is the second time the Imperial has been the victim of safe blowers.

The Second Annual Strollers' Revel will take place Sunday April 9 at Powers's Theater, Chicago, Ill., and under the direction of U. J. Hermann, who will act as Master of the Revel. Extensive preparations are being made to make it a still bigger success, as the Revel of last year which created considerable favorable comment among showfolks in general, and was credited with being one of the biggest affairs of this kind ever pulled off in Chicago.

The various committees are hard at work, taking care of the preliminaries, and if the enthusiasm, so far displayed can be taken as a criterion the Second Annual Strollers' Revel will without doubt, be a huge artistic, as well as financial, success.

E. E. MURKIN.

BOSTON

Critic's Lecture at Lowell Institute—"Between the Lines" Extended—Actors' Fund Big Ben.

BOSTON (Special).—Madame Yvette Guilbert's third matinee at the Shubert, on Feb. 24, was so well attended that there is an excellent chance that she will return to Boston after her Western tour for another series of appearances. One reason for the comparatively slender audiences for her first two matinees may have been the circumstance that on those afternoons Philip Hale, dramatic and musical editor of the Herald, was lecturing at the Lowell Institute. He gave a series of four talks on "American Folk Song" and the Development of Modern Musical Currents in France and Russia. The rare opportunity of hearing Mr. Hale's scholarly and entertaining talks drew on each afternoon an audience that crowded Huntington Hall to the doors.

The openings of this week were "Around the Map" at the Colonial, George MacFarlane in "Heart of the Heather" at the Plymouth, and the beginning of a fortnight's engagement at the Center by the Theatre Francaise of New York.

The continuing bills are: Maestric William Hodge in "Fixing Sister"; Shubert, "The Passing Show"; Hollis, Henry Miller and Ruth Chatterton in "Daddy Long-Legs"; Park Square, "Rolling Stones"; Wilbur, "It Pays to Advertise"; Castle Square, the Harvard prize play, "Between the Lines."

Mrs. Chatterton's play, "Between the Lines" will achieve a run of five weeks at the Castle Square for John Crile has decided to keep it on until March 11. On the 13th the stage of the Castle Square will see the first production in Boston—and the first in America since 1822—of Shakespeare's second part of "King Henry IV."

The play will be presented by the Harvard Chorus of Delta Upsilon. After four performances at the Castle Square it will be seen in Worcester, Northampton and Providence and, on March 18, in two performances at the Century Lyceum in New York.

The Actors' Fund benefit falls this year on March 10 and at the Hotel Lou-Tillier (and perhaps Madame Foray-Tillier). Henry Miller, Ruth Chatterton, Will Hodge, George MacFarlane, John Crile, Mary Young and scenes from "Around the Map," "It Pays to Advertise," and "Rolling Stones" will all be in the bill.

"Daddy Long-Legs" suffered no loss in popularity by the Tremont Theater fire, the consequent interruption of the engagement, and the removal to the Hollis. The play goes merrily on its way in what may very likely prove the record run of the season.

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BROOKLYN

BROOKLYN, N. Y.—"The Birth of a Nation" is ending its long engagement at the Montauk this week, having met with splendid success. It played to capacity houses at nearly every performance, people coming from all parts of the borough upon the strength of the announcement that the present engagement is the last in which the film may be seen in Brooklyn. The management now promises to bring forward a fine succession of plays, the first of which was "Daddy Long-Legs," Feb. 28.

"The Princess Pat" played to capacity crowds at every performance at the Maestric. Next week the opening of the Calburn Opera company, which is to make a permanent stay at the Maestric for the balance of the season, and will probably continue to do so indefinitely.

De Wolf Hopper in "Don Quixote" featured at the Triangle this week. Others who constituted the fine programme include William Collier, Beatie Barriscale, and Charles Murray. Business is excellent. R. J. MCKELINGHER.

RICHMOND, VA.

RICHMOND, VA. (Special).—The great star aggregation—William H. Crane, Thomas W. Ross, Maclyn Arbuckle, Amelia Bingham, and Edith Tallaferro—in "The New Henrietta" delighted packed houses at the Academy of Music Feb. 18, 19, with matinee Feb. 19.

All sorts of vaudeville is attracting crowded houses daily at the Lyric Theater—minstrelsy, comedy music, girls, pantomimists, trained animals, jugglers, and Bobby Wathour, the six-day bicycle rider of sporting-purse fame—are among the attractions that delighted the large audiences during week of Feb. 21-26. The third concert of the Philharmonic Orchestra, Henry W. Baker, director, pleased large audience at the City Auditorium Feb. 24. All of the picture shows are doing a capacity business.

The Richmond Times-Dispatch paid this New York Dramatic Mirror a deserved compliment on the thirty-eighth annual, just issued.

NEAL AND McCONNELL.

WASHINGTON

"In Walked Jimmy," a Premiere by Poli Stock—"Paganini" Before the President

WASHINGTON, D. C. (Special).—"In Walked Jimmy" was given its premiere at Poli's Monday night, Feb. 21, before a crowded house. Announcement of the production was given in this Mirror's Washington letter last week. Mrs. Honie B. Jaffe is the author. A. H. Van Buren as Jimmy had a convincing role. Miss Florence Rittenhouse was the lovely object of Jimmy's adoration.

The thing into which Jimmy walked was a broken down shoe factory when the clerks had all just been fired, when ejection was imminent and when the proprietor had a pistol at his head in serious contemplation of suicide.

Jimmy, nothing else but plain Jimmy, would have been a mysterious figure had it not been for his matter-of-fact manner, his smile and his everlasting humanness. He didn't tell who he was; in fact, it didn't matter. He put the shoe business on its feet, or rather on the feet of several hundred thousand babies, won the heart of the girl clerk, saved the erring brother from jail, escaped that place as a perfect boarding house himself, and foiled the villain.

And as if that were not enough for one evening's work Jimmy entertains several hundred people. The Poli management has given the piece an effective staging.

"Paganini," the Edward Knoblauch's comedy, in which Klaw and Erlanger and George C. Tyler presents George Arliss this season, is another character in history famous in music instead of diplomacy, as in his past noted successful "Diabol." A most picturesque and remarkable figure of the early eighteenth century—a personage whom men declared must have sold himself to his Satanic majesty in order to obtain his weird mastery of the violin, a man of eccentric moods, of ingenious selfishness, and rare fits of equal generosity—in the hands of Mr. Arliss, a character portrayal that ranks with the best of this accomplished actor's past successes. A crowded Monday night opening that included the President and Mrs. Wilson and party in the Presidential box, accorded this distinguished character a wealth of praise. The star has the support of a most brilliant company, including Margery Maude, daughter of Cyril Maude; Mrs. Arliss, Charles Harburg, Dudley Digges, Dion Thiderage, Edgar Kent, Lella Repton, Pauline Potter, Noel Tearle, Florence Auer, Fred Nichols, and Rosina Henley. Ethel Barrymore follows.

An interesting and widely welcomed return engagement is that of Frances Starr, under the management of David Belasco, at the Belasco Theater, during the current week, again appearing in her part as the "Madame." Starr, who had her premiere last year at this house, Mr. Belasco provides an artistic supporting cast that includes among others Marie Wainwright, Harriet Otis, Delenburgh, Jerome Patrick, Carl Sauerbann, Harry Holliday, and Edward Donnelly.

The Poli Players' offering the present week is the Willard Mack underworld comedy-drama, "Kick In." A. H. Van Buren scored strongly in the part of Chick Hewes while Florence Rittenhouse was charming as Emily.

Irene Franklin, famous for her character songs with Burton Green as her accompanist at the piano, leads a notably excellent bill at Keith's this week that presents Will Cressy and Blanche Dayne in another Cressy comedy, "One Night Only"; and Isabelle Jason, Ned Monroe and Keller Mack, the Charles Ahearn comedy-cyeling troupe, Fritz and Lucy Bruch, William Ferry, and Captain Gruber and Mlle. Adeline.

After an absence of four years, Fred Irwin has returned to the burlesque field, and is again presenting "Majesties," which has always in the past held a topnotch position among the organizations of the Columbia Amusement Company's wheel. The cast of principals includes Florence Bennett, Virginia Irwin, Margaret Sharp, Jessie Wilson, Bessie Lewis, Billy Jennings, Emanuel List, Paul Cunningham, John Sherry, and the Six Xela Sisters, national characters dancers.

JOHN T. WARDE.

ST. LOUIS

St. Louis (Special).—Theatrical business in St. Louis has shown healthy signs of reaction since the first of the year. The big week of Ziegfeld's "Follies" at the Olympic, when all records were broken, did not prevent the "Watch Your Step" production from showing fair returns at the same house. The indefatigable Vernon Castle dropped into town during the engagement of "Watch Your Step," to bid Mrs. Castle another fond farewell before sailing for the seat of war, and the press agent made good use of the visit. The San Carlo Grand Opera company, always popular in St. Louis, did well during their first week, and the second and final week promises to be equally good. Elda Vitto, a talented local singer, was the real feature of the production.

Odeon: Second and final week of the San Carlo Grand Opera company, Monday, Feb. 28, "Lucia"; Tuesday (matinee), "Aida"; Tuesday evening, "Glaucunda"; Wednesday, "Carmen"; Thursday (matinee), "Martha"; Thursday evening, "Faust"; Friday, "Rigoletto"; Saturday (matinee), "Thais"; Saturday evening, "Cavalleria"; "Pagliacci".

Olympic: "The Eternal Magdalene," with Florence Roberts in the Julia Arthur role, is receiving flattering notice. Next week "Young America," fresh from its lengthy Chicago run, with clever little Peggy Wood and others of the New York cast.

Shubert: Return engagement of "Twin Beds," whose earlier success this season seems to justify its return. John Welch duplicates his former success. He is visiting his bride this week. Elsie Hitts Welch, ingenue of the Park Players, to whom he was married during his former visit. They played together in "Twin Beds" last season. Week Feb. 28, "Town Topics," with Trilzie Frigana, Bert Leslie, et al.

Park: The inauguration of the "star" system at the Park and Shubert was featured at the Park, with Florence Reed and Malcolm Williams, supported by The Players, the local dramatic stock company, in Miss Reed's favorite play, "The Yellow Ticket." Her original conception, Marya Vreynka, has proved an ad-

mirable opening for her, and the future of the new policy seems bright. Week Feb. 28, "The Chimes of Normandy," with Frank Moulan, Mabel Wilber, and the Park Opera company.

Shubert: The Park Opera company in "The Whirl of the Times," billed as a "revue of current follies," is playing to phenomenal business. Next week, "The Yellow Ticket."

Columbia: Vaudeville, headed by Anna Held in a round of songs, old and new. Marie Nordstrom divides honors with the headliner in a clever act.

Princess: Week Feb. 28, "Making Good." Gayety: Burlesque, Dave Marion in "Around the World." Week Feb. 28, "The Merry Rounders."

Standard: Burlesque, "Follies of 1915." Week Feb. 28, "Darlings of Paris." The Co-Eds: Grand Opera House: Vaudeville, "The Co-Eds."

New Grand Central: Films, "Poor Little Pina," with Mary Pickford. American: Triangle films, Douglas Fairbanks in "The Picture in the Paper," Raymond Hitchcock in "Stolen Magic," and others. Kings: Triangle films, Orrin Johnson in "D'Artagnan," and others.

JAMES HAGERMAN, JR.

PHILADELPHIA

Quaker Managers Cheered by Increasing Receipts—"Herbert's" "The Only Girl"

PHILADELPHIA (Special).—While there is but a single change at the local theaters, that of Ziegfeld's Follies coming to the Forrest to replace "Around the Map," there is an air of activity and business prosperity around all the play houses. Considering the "newness" of some of the present plays in town the managers have good reason to rejoice at the business of the last two to three weeks.

Of course, at the Shubert houses this can be chiefly attributed to the strong attractions. Week Feb. 21 Victor Herbert's opera, "The Only Girl," with lyrics and books by Henry Blossom, the composer directing the orchestra.

The majority of Herbert's musical shows open in Philadelphia. This is chiefly due to the high regard the people here have for Herbert, resulting from his yearly summer visits with his orchestra at Willow Grove Park. This results in very big houses. Last summer Herbert tried many of the tunes out in his orchestral programme at the park. The attraction also interested many, for one of the leading male parts is taken by Thurston Hall, who a short time ago starred with the Orpheum Players in stock. Hall's return as a star was a signal for a rousing welcome, and his fellow members of the company, Ernest Torrence, John Protty, John Findlay, Vivian Wessell, Wilda Bennett, and Thurston Hall in the leading parts.

At the Adelphi E. H. Sothern in "The Two Virtues" is doing an exceptional business. It seems to be the consensus of local opinion that the star is the most finished actor on the American stage, and that his voluntary retirement will leave vacant a place extremely difficult to fill. Miss Alexandra Carlisle, who plays opposite Sothern, is apparently an excellent actress, and is doing a co-star to her distinguished stage companion.

At the Broad "Polyanna" continues to do a big business, while the little suggestiveness of "Twin Beds" is a sufficient guaranty of the success of this play's local engagement at the Garrick.

Webster and Fields, heading Keith's bill this week, has resulted in the biggest advance sale of the year.

J. SOLIS-COHEN, JR.

CINCINNATI

CINCINNATI (Special).—The biggest musical shows of the season at the Grand and Lyric came to town the same week, Feb. 20, and in spite of competition business at both houses was very big. The Grand, drawing the better of the two, the show at the Grand was "The Follies," with the same array of principals as appeared at the New Amsterdam. No one was featured, but Ina Claire was mentioned first among the women and Leon Errol among the men.

The show at the Lyric was "Town Topics," featuring Trilzie Frigana, a Cincinnati woman, known among her girlhood friends as Della O'Callahan, and Bert Leslie. The cast contained nearly all the principals that appeared at the Grand, with the exception of Adelaide and Hughes, Vera Michelena, Blossom Seely and Will Rogers. "Twin Beds" follows "The Follies" at the Grand, and Louis Mann in "The Bubble" follows "Town Topics" with return engagements.

Sam Bernard was the headliner at Keith's for week Feb. 20. Other acts on the bill were: Dooley and Sales, Mlle. Maryon Vaile, Claire Vincent and company, Saxo Sextette, Nederland's Babboons, Sansome and Della, and Tommy Griffith, a member of the Cincinnati Reds. He was billed as "The Sweet-Voiced Right Fielder." Calve is headliner for week Feb. 27, "Dr. Jor's Sanitarium" was the feature of the S. and C. bill at the Empress.

Pat White's big burlesque show was at the Olympic for the same week. The burlesque stock put on for the same week, "The Heart Changers."

The big event in the picture world was the week engagement, or rather showing, at the Alhambra of "Damaged Goods," featuring Richard Bennett.

The Serge de Diaghileff Ballet Russe is coming to Music Hall for three performances, beginning March 13.

JOHN REDHEAD FROOME, JR.

MILWAUKEE

MILWAUKEE (Special).—After being dark for about a month, the Empress reopened with Arthur Clamance and "The Champagne Belles," a burlesque production. It is a stock company, and the plays will change weekly.

A good bill was presented at the Crystal week Feb. 20, and good houses greeted the performances. The programme consisted of the Georgies Trio in an unusual novel show act, Barrett and Duval in a sketch called "Holding Out," Tom Van and Ward Sisters, and others.

The Toy Theater is now running its last week of "The Battle Cry of Peace." Business was good throughout its three-week run. Dramatic art students at Marquette University gave a production entitled "Young Mrs. Winthrop" at the Pabst Feb. 22, under direction of Anthony Zavadi.

Alexander Carr headlined at the Maltese week of Feb. 20 in sketch called "April Showers."

J. A. KISS.

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PITTSBURGH

PITTSBURGH (Special).—Harry Lauder and his own company played a week's engagement at the Alvin Feb. 21-26. On previous engagements here he was generally seen at Exposition or Memorial hall, and this is the first time he played as much as a week's engagement here. The bill surrounding Mr. Lauder was adequate. Margaret Anglin opened her new play for a week's engagement Feb. 28.

"On Trial" was the attraction at the Nixon Feb. 21-26, and proved one of the real treats of the season. The original cast was promised Pittsburgh, but Frederick Perry, Frederick Truesdell, Nell Moran, and Gardner Crane were all that remained of the company. The remainder of the company, however, was praiseworthy. "Rio Grande" followed.

The Lyceum did a good business Feb. 21-26 with "Mr. Him and I" as the offering. It will be remembered that several years ago this piece played five engagements in this city during one season. Arthur Conrad, Meyer Harris, and Charles Van Osten are the principals. "A Fool There Was" Feb. 28-March 4.

Mrs. Langtry and her London players was the headliner of a good bill of vaudeville at the Davis Feb. 21-26. Clara Morton, Bert Melrose, Five Antwerp Girls, and Van and Schenk made distinctive hits. Elsie Janis is the headliner week Feb. 28, and week March 6. Pittsburgh's own Lillian Russell, "The Sporting Widow," drew largely at the Gayety Feb. 21-26, then followed Rose Sydel's "London Belles." The Academy and Victoria are drawing fair burlesque houses. "The Battle Cry of Peace" is in its second week at the Pitt, and doing a business which will probably keep it here for several weeks. Serge de Diaghileff's Ballet Russe comes to the Nixon in March for a short engagement. The Winter Garden and Duquesne Garden are running morning, noon, and night, both places billing professional skaters.

FACKNER.

DETROIT

DETROIT, MICH. (Special).—Guy Bates Post, than whom there are few actors more popular in this vicinity, again scored a personal triumph as Omar at the Garrick Theater Feb. 21-26. The attendance was of a capacity nature, excepting the receipts of last season. Others in the Tully drama, who shared a goodly portion of the honors with Mr. Post were Miss Louise Grammer, Gerald Fring, Mabel Emmerson, and William R. Randall. "A World of Pleasure" follows.

The late Charles Klein has furnished Julian Eltinge with the best starring vehicle that that impersonator has ever had, and "Cousin Lucy" drew crowds to the Detroit Opera House Feb. 21-26. Cyril Maude in "Grumpy" week Feb. 28-March 4.

"The Bride Shop," a condensed musical comedy, more pretentious than usually found in vaudeville, headed the week's programme at the Temple Feb. 21-27. On the same bill mention should be made of the vaudeville debut of Margaret Youngblood, of this city, whose songs and impersonations ring true.

"Hello, People," a lively musical revue at the Lyceum Feb. 20-26, will be followed by "When Dreams Come True."

ELTP A. MARONI.

JERSEY CITY—HOBOKEN, N. J.

JERSEY CITY (Special).—An attractive bill was on at Keith's Theater Feb. 21-23 to packed houses.

Manager Frank E. Henderson's new venture with high-class photoplays in pictures is a big success at the Majestic Theater, where business is very good. James Hardie is now treasurer at this house, with Louis Dittmar's Orchestra and Billy Moran still on the door.

The "Big Review of 1916" at the Academy of Music Feb. 21-26 drew crowded houses.

Harry Hestler's Big company was at the Empress Theater, Hoboken, Feb. 21-26 to big business, and gave the best of satisfaction. Dan Coleman, an old favorite, is the comedian.

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

STOCK PLANS IN ST. LOUIS

St. Louis (Special).—The inauguration of the new circuit for playing dramatic stars was featured at the Park this week with the opening of Florence Reed and Malcolm Williams, supported by the Play-ers Dramatic company, including Mitchell Harris, Vessie Farrell, Elsie Hitz, Loretta Wells, William Macaulay, Stanley James, Henry Hull, Louis Calhern, L. J. Bartels, Mary Lee Toll, and Charles Colville, in "The Yellow Ticket."

The circuit for the present season includes the Park and Shennandoah Theaters in St. Louis, the Denham Theater in Denver, O. D. Woodward's stock house, and the Alcazar in Frisco, managed by George Davis. The plans for next season are to include additional cities to the number of ten, it being contemplated that such an arrangement will provide for ten leading dramatic stars, four weeks in each city, making a complete forty weeks season for each. Other cities which will probably join the circuit are Omaha, Kansas City, Salt Lake, Indianapolis, Cleveland, and Detroit, and possibly Los Angeles. The interests behind this circuit believe that the traveling stars supported by popular local stock companies, promises a solution of the problem that has been puzzling the showman since the growth of the popularity of the "movies."

JAMES HAGEMAN, JR.

"HUMAN HEARTS" IN ROCHESTER

ROCHESTER, N. Y. (Special).—The Broadway Quality Players revived Hal Reid's "Human Hearts" and proved that the play has not lost its emotional power, although it has done service for at least thirty years. Jack Morgan, as the blacksmith, gave a careful rendering of the role, and easily won his audience's sympathy. Maud Richmond, as the country girl, again proved herself capable. Emma Campbell as the mother, Adrian English as the half-witted boy, and Clarence H. Doty as the tramp, were all well received. Others were: Walter Ryder, as the villain; Lillian Rhodes, as the villainess, was actually blessed; Henrietta MacDonnell, Edwin Bailey, Alvah Simms, Josephine Fisher, Paul Burke, Klair D. Barnes, J. Franklin Keyes, and James Brown.

"Mrs. Wiggs of the Cabbage Patch," week Feb. 28. B. HENRY LEFFINGWELL.

DUBINSKY, "POLLY OF THE CIRCUS"

KANSAS CITY (Special).—Polly of the Circus was the offering of Dubinsky Brothers Stock company at the Garden theater, Kansas City, this week. Ed Dubinsky did some of his best work in the part of the Reverend John Douglas. Irene Daniel was an admirable Polly. Barney Dubinsky scored as Deacon Elverson. Eva Craig was a pleasing Julia Strong and Frances Valley was acceptable as Mrs. Willoughby. Frank C. Myers was a typical Barker. James T. Byssel, as "Big Jim," did a clever bit of character work. "The Yellow Ticket" follows.

WILLIAMS.

GREATER NEW YORK STOCK

KEITH'S, BRONX.—Goethe's "Faust" arranged by Luella Morey, who played the part of Marguerite over a period of many seasons, a few years since, and Anthony Andre, who starred as Mephistopheles at the head of his own company, but consented to play Valentine in this production, with special effects arranged by Hal Oliver, costumes by Christie, staged and directed by R. G. Edwards, was the attraction presented by the B. F. Keith Bronx Stock Company at the Bronx Theater week Feb. 21, and most favorably received by appreciative audiences. Frances McGrath invested the role of Marguerite with a delicate and tender charm that completely won her listeners. Walter P. Richardson gave a highly creditable performance of the lengthy role of Mephistopheles and in the character of Faust the art of Walter Marshall was revealed in new measure. Miss Morey was especially good as Dame Martha and Margaret Fielding was a sweet Lisa. Geraldine Sloane, Fred C. House, Albert Gebhardt, Cleo Hoffman, Willard Simpson, William Seale, Walter Mackin, Howard Townley and George Mackin gave good support. The singing was an added feature that was greatly enjoyed. "Seven Keys to Baldpate," the play selected by popular vote will be given week Feb. 28, with "The Still Alarm" and "The Woman He Married" to follow.

IDA C. MALCOMSON.

BROOKLYN.—The Grand Opera House Players added another success to their already long list in presenting "The Three of Hearts" to good advantage week Feb. 21-26. The play was well received and the character portrayal was excellent. Dudley Ayers appeared as Harry Hamilton, the society man who subsequently turns amateur detective, and his work was very pleasing, especially his impersonation of the French count, while Miss Enid May Jackson was charming in her personation of the society girl, and her work was admirable. Clara Mackin and Florence Roberts added a good substantial share to the success with their fine acting in the roles of the society matron and the thief's mother respectively, while others not to be denied of their share of commendation are William Elliot, the real detective; William Everts, Charles Schofield as the village Culef of Police, in which part he does himself extraordinary justice; M. J. Briggs, Edward Fitzgerald, Herman Taylor, Norman Wendell, Miss Isadore Martin, J. Francis Kirk, and Arden E. Page. In all it was an appreciable performance.

The Calburn Opera company, as announced in THE MIRROR last week, opened indefinitely at the Majestic, week 28-March 4.

R. J. MCKLINGER.

WADSWORTH: As a stock attraction, "Outcast" appears to be in a class all its own, for it drew an audience to the Wadsworth last week that has seldom been duplicated before, on a Monday night. Welba Lestina, as Miriam, gave a rendition that

was not quite up to her usual standard, owing, no doubt, to the fact that it was a Monday night, and secondly, to the fact that Miriam is a most difficult role to portray. Harry Hollingsworth, as Geoffrey, fumbled a good deal in the first act, but he recovered himself sufficiently in the last act to make his performance passable. Richard Ogden, as Hugh Brown, Harry Huguenot, as Toney, Dave Chase, as Taylor, Edith Spencer, as Valentine, and Isabelle McMinn, as Nelly, completed the cast. One great fault throughout the entire performance was that the English style of talking was totally disregarded, and as the action of the piece is supposed to transpire in London the play lost much of its original flavor. Mr. Daly is to be complimented upon the two neat sets he secured for the production. This week, "Broadway Jones." ELSMERE: The Elsmere Players presented "Officer 666" for last week's attraction. Homer Barton, Irene Osler, James F. Burtis, Jack Doyle, and Rob Kommel helped to fill in a very enjoyable week to large audiences. This week, "Bought and Paid For."

F. H. B.

STERLING STOCKS OF PITTSBURGH

PITTSBURGH (Special).—"Kick In," presented at the Grand week Feb. 21 by the Davis Stock company, is a play which requires a cast of more ability than that of the average stock company, and the Davis players certainly showed their ability in handling the piece satisfactorily. Edward Everett Horton and Alice Fleming, as Chick Hewes and wife, were cast to splendid advantage. Earl Mitchell made a capital police commissioner and William L. Gibson did good work as the dope fiend. Faith Avery, Coates Gwynne, Anne Warrington, Teris Loring, Ernest Cossart, Jack Leslie and Florence Flynn gave capable support. "The Big Idea," Feb. 28-March 4.

"My Partner," by Bartley Campbell, was the offering at the Empire, Feb. 21-26 of the Empire Stock Company. Williams Wells and William Stanton were the "partners," and did their usual good work. Louisa Valentine gave a pleasing and sympathetic enactment of the girl, and Leon Tempest was the Wing Lee. Rose Adelle, Lois Blair and W. E. Lemuels, together with other members of the company, were well cast. Joseph King gave the production a splendid mounting. "Camille," Feb. 28-March 4.

FACKNER.

UTICA COMPANY CLOSES

UTICA, N. Y. (Special).—After playing a successful season of sixteen weeks at the Majestic Theater, the Morton Opera company has departed. It is announced that they are to open in Youngstown, O., with practically the same cast as seen here. The company has provided entertainment since November. Maude Gray, the prima donna, had established herself as a favorite, and is followed by the best wishes of many friends.

Week of Feb. 21-26, "The Birth of a Nation," played to large houses.

ARTHUR L. WILCOX.



ROBERT P. GLECKLER.

Leading Man with the Poll Stock Company, Hartford, Conn.

Robert P. Gleckler, now leading man with The Poll Players, Hartford Conn., is widely known throughout the country as an unusually capable actor and although his experience is confined largely to stock work he has won an enviable reputation for himself. Originally, it is said, Mr. Gleckler intended to become a lawyer and it was while studying at Harvard that he first appeared behind the footlights. He has been seen in leading stock roles in Brooklyn, Cleveland and other cities.

Mr. Gleckler is about twenty-six years of age. His eyes are blue, hair brown, and he is a trifle over six feet in height. One of his greatest assets consists of an excellently controlled voice. Incidentally he is the possessor of a very pleasing personality and during the time that he has been in Hartford he has won a large number of friends. His work is consistent and he always gives the best that is in him and as a result the various plays in which his parts have given him an opportunity have proved decidedly successful. Hartford people hope that Mr. Gleckler may remain with them for a long-long time to come.

SEYMOUR WEMYSS SMITH.



THE MIRROR is indebted to its Spokane correspondent, Mr. W. S. McCrea for the information following: A. S. Hatfield, representing the Ernest Wilkes Stock company, and John Hoppe and Charles P. Robbins, representing the Trent Investment company, owner of the American Theater, have completed negotiations whereby the stock company renews its lease on the American Theater, in Spokane, Wash., giving it 18 months' continuous tenancy of the structure where the resident players are now appearing. The renewal of the lease assures the presence of the company at the American next season. The company secured a nine months' lease on the theater last November, planning to remain for the present season. Business has been so brisk that Mr. Wilkes has determined to make the local engagement a permanent one. The company has established itself in the favor of local theatergoers and is playing to substantial profits weekly, according to Manager Hatfield. It is practically assured that the present season will continue until summer, probably well into June, as bookings of standard first-show stock productions have been secured which will keep the players busy until that time. These are being snapped up by the personal representatives of the circuit in New York. Manager Hatfield states that the company will take a vacation of six weeks or two months during the summer and will begin the 1916-17 season some time in August, according to plans now. Most of the players with the company will return next season, he states, although there will be some new faces. The same policy and the same standards will be maintained. Manager Hatfield reports that Mr. Wilkes has practically closed for renewals of leases of all the theaters he is operating in the West, so that the Wilkes Stock circuit begins to assume the form of a western theatrical fixture. The circuit includes houses in Salt Lake, Butte, Spokane, Tacoma, and Sacramento, and deals are pending for two or three new houses. A house will be opened in Seattle today (March 4), the Metropolitan, and Mr. Wilkes is negotiating for the Cort Theater in San Francisco, where he contemplates putting a company to rival the famous organization at the Alcazar.

Miss Jane Urban, ingenue lead of the Ernest Wilkes Stock Players in Spokane, is to be switched to the San Francisco or Seattle house of Wilkes, and will be succeeded in Spokane by Miss Geanne Mal, from Wilkes Salt Lake house. Miss Mal opened Feb. 20.



THE ERNEST WILKES STOCK COMPANY, SPOKANE, WASH.

Above are the members of the Spokane Ernest Wilkes Stock company who have succeeded in making the American Theater the best patronized house in that city, after other companies and moving pictures had given up the place as impossible. Spokane theatergoers are practically unanimous in voting this group the best stock players in the history of the city. They opened

here early last fall under the management of A. S. Hatfield, who is still in charge. Mr. Hatfield also opened and managed the Salt Lake house for Mr. Wilkes, and his work in Spokane has been an important factor in the success of the company.

Reading from left to right: Top row—J. Herbert Godfrey, Rodney Hildebrand, Louis von Wlethoff, A. S. Hatfield, man-

ager; Chester Warner, G. E. Sheehan. Middle row—Miss Effie Ober, J. Anthony Smythe, Miss Marta Oatman, Ernest Wilkes, head of the Wilkes circuit; Miss Jane Urban, Harry Leland, stage director; Miss Evelyn Duncan.

Bottom row—Ralph Cloninger, Miss Ann Pittwood, Miss Marguerite Thomas and C. MacLean Savage.

NORTHAMPTON PLAYERS

NORTHAMPTON, MASS. (Special).—Academy (Bertram Harrison): Northampton had the pleasure of seeing one of the early performances of Lou Tellegan and company in the romantic comedy, "A King of No-where," by J. and L. DuRocher MacPherson. The play was well presented and beautifully mounted. It is wholesome and romantic in appeal but rather slight in suspense or story interest. Its leading interest is in character and in apparent fidelity to period. Mr. Tellegan's Godred was of compelling interest and Sydney Greenstreet's King Henry VIII. was excellent. The patronage was large and the play was enthusiastically received.

This offering was on Feb. 17. During the remainder of that week The Northampton Players did some of their best work of the season in "Fine Feathers." Strong and well proportioned characterization was particularly notable in the work of James Kennie, Adeline O'Connor, William Powell and Sue Van Duser. This play was followed by William Yeats' "A Pot of Broth," artistically played by Robert Ames, Frances Goodrich and Charles Coleman and effectively staged by Thomas Swem. The sketch was first played by these players at the second of the invitation plays at the McCallum Theater last December.

The plays at the McCallum, Feb. 24, were Brieux's sparkling farce, "School for Mothers-in-Law" and "The Book of Tobit." Those taking part were Misses Mary Coates, Meta Gund, Sue Van Duser, Gertrude Workman and Messrs. Arthur Allen, Charles Coleman, Thomas Swem and Bobina. The latter is a high pedigree Russian wolfhound who added much to the picturesqueness of "The Book of Tobit." The text of this play was by Isabella Howe Elsie. The simple, colorful Oriental setting, designed by Mr. Swem, was remarkably beautiful. The entire production was original as neither play has been put on in America. A novelty in the rest of the part was introduced by having Tobit, the Angel Raphael and the dog pass through the aisle between the audience when setting forth on their journey and returning with the bride. In directing and decorating these plays Mr. Swem is achieving some distinctive results.

Week Feb. 21, The Northampton Players delighted large audiences, including an extra matinee on Washington's Birthday, with "Rebecca of Sunnybrook Farm." Miss O'Connor's playing in a child role was exceptionally well done. As Uncle Jerry William Fringle added to his already great popularity here.

Miss Josephine Fox is playing a special engagement here for a few weeks with the Players and made a hit as Mrs. Perkins in "Rebecca of Sunnybrook Farm."

MARY K. BREWSTER.

"SEVEN SISTERS" IN BALTIMORE

BALTIMORE (Special).—That charming little comedy "Seven Sisters" was given a very spirited production at the hands of the Auditorium Players last week, and incidentally gave further proof of the superiority of the feminine contingent of the company. Grace Huff had the role of Mitzel, and she managed to give a good performance, though it was not especially distinguished in any way. The company as a whole plays better in the lighter comedies and farces than in dramatic writings. Mr. Anthony is certainly ill at ease in comedy, the last few weeks have proved that conclusively. He does not seem able to adapt himself to such roles, whereas Miss Huff while not particularly brilliant in comedy, does bring to them a certain vivacity and buoyancy of spirit which shows that she understands the requirements. Tersea Dale gave a delightful performance as Katinka. George Woodthorpe also came in for a good bit of the credit for the play's success. Miss Boyd had a small role but played it charmingly. Ralph Locke, an unusually versatile and finished player, had the role of "The Baron." Messrs. Orr, Kline, Evans were each good in small roles, and that delightful actor, Frank Jamison, came in for his share of applause.

From reliable sources we understand that Lowell Sherman will be installed as leading man of the new Poli Stock company, which inaugurates its summer season at the Academy in the early Spring. This seems an excellent move on the part of Mr. Poli, for Sherman unquestionably has a large and loyal following in Baltimore as was evidenced last week at the Academy where he was extended a rapturous welcome at every performance. We also hear that contracts are pending with one of the best of the younger leading actresses, who if engaged will prove one of the surprises of the season.

I. B. KREIS.

"ERSTWHILE SUSAN" FOR STOCK

Edwin H. Robins, now playing the lawyer in "Erstwhile Susan," has secured the stock rights for several of this season's biggest New York successes and will present the Robins Players in a season of summer stock from May 15 to Sept. 30 at the Royal Alexandra Theater in Toronto.

FISHER PLAYERS, ST. PAUL

ST. PAUL, MINN. (Special).—It was "some" laugh-fest at the Shubert, Feb. 20-26, when the Ernest Fisher Players presented "The High Cost of Loving." That the Shubert patrons relish a liberal sprinkling of tobacco in the form of risqué situations who made evident as the audiences were the largest in some weeks, and it is probable that the Fisher folk will soon favor us with "The Turtle" and "Taking Chances." Ernest Fisher as Klinker, and Earl Lee as Noel gave more striking evidences of their fun making propensities than, perhaps, ever before. Earl Lee's make-up suggested that a revival of "The Private Secretary" might not go amiss. All the players handled their roles unusually well. Agatha Brown was Mrs. Klinker, May Buckley, Cora; Molly Fisher Rose; Alice De Lane, Mrs. Burnham; Duncan Penwarden, Hauser; Frederick Van Rensselaer, Bean; Minor Watson, Tucker; R. H. Russell, Tiedemeyer; Carleton West, Burnham; and Arnie Neal was a German slaver. "Kick in" Feb. 27-Mar. 4. "Trail of the Lonesome Pine," Mar. 5-11.

JOSEPH J. PRISTER.

CHAIN OF STOCK THEATERS

DENVER, COLO. (Special).—Broadway Jones, the Denham's offering of Feb. 13-19, was pleasing. Hallday gave to Broadway just the right touch. The week of Feb. 20, with "On Trial," marked the height of the Denham's productions. The smoothness of the scenic changes was remarkable, when it is remembered that it was impossible to clear the stage long enough for a dress rehearsal. Miss Lang, without doubt, did the best work of her long Denver engagement as the wife. Herbert Delmore, a newcomer, was excellent as the secretary. "Outcast" follows.

A circuit of some half dozen stock theaters has been formed to include Denver, Omaha, Kansas City, San Francisco, and Los Angeles. They will be managed in conjunction with an exchange of stars, productions, and general ideas. Mr. Woodward will have control of two or possibly three of these theaters. Miss Lang will leave for Omaha in March, and later will be seen in Kansas City. The Denham will have Florence Reed and Malcolm Williams, who are to present "The Yellow Ticket," "A Fool There Was," and "The Master of the House."

The Orpheum offered Ciccolini and also Roschman the week of Feb. 14. Business was excellent. Ryan and Lee and Eva Guthrie and Nila Devi followed.

The Little Theater gave creditable performances of "An Evening with Columbine," Feb. 11 and 12. Everett Everetts did well as Pierrot.

KEITH PLAYERS, UNION HILL, N. J.

It is hard to imagine a better performance of Belasco's "The Charity Ball" on any stage, than that given by the Keith Players, Union Hill, N. J., Feb. 21-26. Except for a barely perceptible tendency on the part of a few players to play their particular roles irrespective of the co-operation of the other members of the cast, the play was presented in a most enjoyable and thoroughly appreciated manner. Jack Roseleigh, as John Van Buren, gave another of those highly commendable performances that have made him so popular in this section of New Jersey. Ann MacDonald again delighted her many admirers. Master Willie Stelts, a little lad living in Union Hill, played the role of Cain, "A Thing of Shreds and Patches," with a childish appeal and naturalness that was very well done. Others were Charles C. Wilson, Joseph Lawrence, Frederick Webber, Frank Armstrong, Aubrey Bosworth, J. Ellis Kirkham, Arthur Mack, Bernice Parker, Mildred Florence, Jessie Pringle, Virginia Howell, and Marguerite Tebeau. This week, "A Fair Rebel." E. A. GREWE, JR.

NEW HAVEN—HARTFORD

NEW HAVEN. (Special).—"Down Boston Way" was presented for the first time on any stage at the Hyperion week Feb. 21 before large audiences. This play is from the pen of Charles Carver, the talented and versatile leading man. Mr. Carver has previously shown ability as a playwright but his latest work should be classed as the best play he has yet written. The construction and technique is excellent and the play is decidedly interesting. The third act deserves special mention. Mr. Carver and Irene Summerly, and Carl Jackson took the most important roles but other members of the company also did very good work. The Hyperion Players are a very capable company and any play they produce is well worth seeing. Next week "The Man From Mexico."

"The Melting Pot" was presented by The Poli Players, Hartford, week Feb. 21, before large audiences. The work of Robert P. Gleckler and Miss Farr was especially commendable. Others were satisfactory. Eugene Desmond is no longer with the company. Later he will probably return, however.

SEYMOUR WEMYSS SMITH.

WORCESTER, MASS., STOCK

WORCESTER, MASS. (Special).—"The Shepherd of the Hills" was presented by the Poli Players at the Grand, week Feb. 14-19 and was for the most part creditably acted. Frank Thomas, in the title role, Edna Buckley as Pete and Anna Cleveland as Sammy Lane. Rowden Hall made Grant Matthews, Jr., a real mountain type of youth. Week Feb. 21-26, "Charley's Aunt."

FRANK HANSON ORDWAY.

JAMES P. BURTIS

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JUVENILE

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Week Feb. 28th-March 4—"ARTHUR in 'THE CALL OF THE HEART.'"

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Keith's Bronx Theatre

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LEADING MAN

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B. F. Keith's Players Hudson Theatre Union Hill, N. J.



Richard La Salle

LEADING MAN

AMERICAN THEATRE

PHILADELPHIA, PA.

KANSAS CITY STOCK REOPENS

The Auditorium Stock Theater which recently closed reopened Feb. 27 in "Under Cover." T. W. Gibson and Miss Meta Miller, of the old company, are the leading spirits in the new. Gibson has made up his company with New York talent. Ada Head, of the old organization, is returned. George H. Pettit is a new member, and plays juvenile roles.

STOCK IN MUNCIE, IND.

MUNCIE, IND. (Special).—Jack Bessey Stock company, at Wyss Grand, week Feb. 14. Good company played to two matinees and every night to a good house. Matinee and night, "A Little Girl in a Big City," 24; "The Trail of the Lonesome Pine," 26; "Maid in America," 28. Mrs. EMMA L. MCKINNEY.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 21—Indef.
ANGLIN, Margaret (James Sheagreen): Pittsburgh 28-March 4.
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Washington 28-March 4.
BARRYMORE, Ethel (Chas. Frohman, Inc.): Washington 6-11.
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—Indef.
CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17—Indef.
COMMON Clay (A. H. Woods): N.Y.C. Aug. 20—Indef.
DADDY Long-Legs (Co. A. Henry Miller): Boston Feb. 7—Indef.
DADDY Long-Legs (Henry Miller): Burlington, Ia. 1. Muscatine 2. Iowa City 3. Cedar Rapids 4. Davenport 5. 6. Moline, Ill. 7. Clinton, Ia. 8. Galesburg, Ill. 9. Peoria 10. 11. Canton 12. Springfield 13. 14.
DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—Indef.
DRAW, John (Chas. Frohman, Inc.): Omaha 29-March 1. Des Moines, Ia. 2. Cedar Rapids 3. Davenport 4. Chgo. 6-18.
ETERNAL Magdalene (Co. A. Selwyn and Co.): Prov. R. 1. 28-March 4.
ETERNAL Magdalene (Co. B. Selwyn and Co.): Kansas City 27—March 4.
EXPERIENCE (Wm. Elliott, Comstock and Gest): Prov. R. 1. 9-11.
EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24—Indef.
FAIR and Warner (Selwyn and Co.): N.Y.C. Nov. 6—Indef.
FAVERSHAM, William (Leonard L. Gallagher): Cleveland 28-March 4. St. Louis 6-11.
FEAR Market (H. G. Fiske and Geo. Mosser): N.Y.C. Jan. 20—Indef.
FERGUSON, Elsie (Charles Frohman and Klaw and Erlanger): N.Y.C. Jan. 31—Indef.
FISKE, Mrs. (Corey-Williams and Riter, Inc.): N.Y.C. Jan. 18—Indef.
FOOL There Was: Pittsburgh 28-March 4.
FOURIES, Robertson, Sir Johnston: Nashville, Tenn. 29-March 1. Louisville, Ky. 2. 4. Lexington 6. 7. Evansville, Ind. 8. Terre Haute 9. Bloomington 10. Ft. Wayne 11. South Bend 12. Kalamazoo, Mich. 14. Battle Creek 15.
GEORGE, Grace: N.Y.C. Sept. 28—Indef.
GREATEST Nation (Wm. Elliott): N.Y.C. Feb. 28—Indef.
HACKETT, James K. and Viola Allen: N.Y.C. Feb. 7—Indef.
HEART of Wotona (Chas. Frohman-David Belasco): N.Y.C. Feb. 20—Indef.
HILLIARD, Robert: N.Y.C. Jan. 11—Indef.
HIT-the-Trail Halliday (Cohan and Harris): N.Y.C. Sept. 13—Indef.
HOBSON'S Choice (Messrs. Shubert): Boston 14—Indef.
HODGE, Wm. (Lee Shubert): Boston Feb. 14—Indef.
HOLMES, Taylor (Joseph Brooks): Chgo. Nov. 7—Indef.
HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—Indef.
HUMAN Soul (J. A. Schwenk): Salt Lake City 28-March 4. Portland 8. Astoria 9. Sacramento, Cal. 10. 11. Frisco 13-18.
IRVING Place Theater: N.Y.C. Sept. 1—Indef.
IT Pays to Advertise (Cohan and Harris): Springfield, Mass. 28-March 1. Hartford, Conn. 24. Prov. 6-11. Portland, Me. 13-15.
IT Pays to Advertise (Cohan and Harris): Boston Jan. 17—Indef.
IT Pays to Advertise (Cohan and Harris): Grinnell, Ia. 1. Oskaloosa 2. Des Moines 3. 4.
JUST a Woman (Messrs. Shubert): N.Y.C. Jan. 17—Indef.
JUSTICE (Corey-Williams-Riter): New Haven, Conn. 2.
MAKING Good (Roberts, Worth, McCollough): Chgo. 27-March 4.
MANN, Louis (Messrs. Shubert): Cinl. 28-March 4.
MAUD, Cyril: Detroit 28-March 4.
MELODY of Youth (Jas. K. Hackett and Geo. C. Tyler): N.Y.C. Feb. 16—Indef.
NEW Henrietta (Joseph Brooks): N.Y.C. Feb. 21—March 4.
O'HARA, Fiske (Augustus Pitou, Jr.): Newark N. J. 28-March 4.
OHIO Lady (Klaw and Erlanger and Geo. C. Tyler): Chgo. Feb. 7—Indef.
OMAR, the Tentmaker (Tully and Buckland): Toledo, O. 27-March 1. Findlay 2. Ann Arbor, Mich. 3. Lansing 4. Battle Creek 6. Grand Rapids 7. 9. South Bend, Ind. 10. 11.

ON Trial (Cohan and Harris): Cleveland 28-March 4.
PAIR of Silk Stockings (Winthrop Ames): Chgo. Jan. 9—Indef.
PAIR of Sixes (Special: H. H. Frazer): Edinham, Ill. 1. Mattoon 3. Paris 4.
PAY Day (Messrs. Shubert): N.Y.C. Feb. 26—Indef.
POLLYANNA (Klaw and Erlanger and Geo. C. Tyler): Phila. Jan. 24—Indef.
POTASH and Perlmutter (A. H. Woods): St. Paul 2-4.
POTASH and Perlmutter in Society (A. H. Woods): N.Y.C. Oct. 21—Indef.
RIO Grande (Chas. Frohman, Inc.): Pittsburgh 28-March 1. Chgo. 6-18.
ROLLING Stones (Selwyn and Co.): Boston Feb. 7—Indef.
RUGGLES of Red Gap (Messrs. Shubert): Chgo. Feb. 7—Indef.
SINNERS (Wm. A. Brady): Phila. Jan. 17—Indef.
SKINNER, Otis (Chas. Frohman, Inc.): Syracuse, N. Y. 1. Erie, Pa. 2. Ft. Wayne, Ind. 3. Grand Rapids, Mich. 4. Lansing 6. Jackson 7. Kalamazoo 8. Ann Arbor 9. Toledo, O. 10. Dayton 11.
SOLDIER of Japan (Oscar Graham): Gonzales, Tex. 1. Weimar 2. Giddings 3. Hutto West 6. Marlin 7. 8. Groesbeck 9. 10. College 11. Clinton 13. 14. Killen 15.
SOTHERN, E. H. (Messrs. Shubert): Phila. Feb. 14—March 4.
STARR, Frances (David Belasco): Washington 28-March 4.
TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—Indef.
TREASURE Island (Chas. Hopkins): Baito 28-March 4.
TWIN Beds (Selwyn and Co.): Phila. Feb. 7—Indef.
TWIN Beds (Special: Selwyn and Co.): Cinl. 28-March 4.
UNCHASTENED Woman (Oliver Morosco): N.Y.C. Oct. 9—Indef.
UNDER Fire (Selwyn and Co.): Hartford, Conn. 28-March 4.
WARFIELD, David (David Belasco): Chgo. Jan. 24-March 4. Kansas City 6-11.
WASHINGTON Square Players: N.Y.C. Oct. 4—Indef.
WEAVERS, The: Newark, N. J. 28-March 4.
YELLOW Jacket (Mr. and Mrs. Coburn): St. Paul, Minn. 28-March 1. Minneapolis 2-4.
YOUNG America (Cohan and Harris): St. Louis 28-March 2.

SOUTH BEND, Ind.: Oliver. SPOKANE, American. STEUBENVILLE, O.: Herald Square. ST. LOUIS: Shenandoah. ST. LOUIS: Park. ST. PAUL: Shubert. TACOMA, Wash.: Empress. TERRE HAUTE, Ind.: Grand. TOLEDO, O.: Strand-Arcade. TOPEKA, Kan.: Hipp. UNION HILL, N. J.: Hudson. UNION HILL, N. J.: Strand. UTICA, N. Y.: Majestic. WACO, Tex.: Orph. WALTHAM, Mass.: Scenic. WASHINGTON: Poli's. WICHITA, Kan.: Empress. WILKES-BARRE, Pa.: Nesbit. WINNIPEG, Can.: Dominion. WORCESTER, Mass.: Grand. YONKERS, N. Y.: Warburton. ZANESVILLE, O.: Orpheum.

TRAVELING STOCK

CHICAGO (Chas. H. Rosakam): Glen Falls, N. Y. 28-March 4. Plattsburg 6-11. Burlington, Vt. 12-18.
CORNELL-Price Players: Carbondale, Ill. 28-March 1. Herrin 2-4.
DOUGHERTY: Ottumwa, Ia. 28-March 4.
FOWLER: Ypsilanti, Mich. Feb. 21-March 4.
MARKS, Ernie: Weiland, Ont. Can. 27-March 4.
MAXWELL: Salem, W. Va. 28-March 4.
NOLAN, J. Jerome: Hingtown, Pa. 28-March 4.
ROBBINS: Crawford, Neb. 3. 4.
WESSELMAN, Wood: Humphrey, Neb. 28-March 1.
WRIGHT Theater Co.: Audubon, Ia. 28-March 4. Harlan 6-11. Clarinda, 13-18.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 10—Indef.
AROUND the Map (Klaw and Erlanger): Boston 28—Indef.
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 6—Indef.
COHAN Review 1916 (Cohan and Harris): N.Y.C. Feb. 9—Indef.
COLBURN Opera Co.: B'klyn 28-March 4.
ESTINGE, Julian (A. H. Woods): Grand Rapids, Mich. 27-March 1. Toledo, O. 2-4.
GIRL Who Smiles (Times Producing Co.): Buffalo 2-4.
HEART of the Heather (Joseph Brooks): Boston 28—Indef.
HIP, Hip, Hoorsay (Chas. Dillingham): N.Y.C. Sept 30—Indef.
HYAMS and McIntyre (Perry J. Kelly): Des Moines, Ia. 1. Omaha 2. 5. Sioux City, Ia. 6. Mankato, Minn. 7. St. Paul 8-11. Minneapolis 12-18.
KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—Indef.
MONTGOMERY and Stone (Chas. Dillingham): Chgo. Jan. 31—Indef.
ONLY Girl (Joe Weber): Phila. Feb. 21—Indef.
PASSING Show of 1915 (Messrs. Shubert): Boston Feb. 14-March 4. Prov. 6-8.
POM, Pom (Henry W. Savage): N.Y.C. Feb. 28—Indef.
PRINCE of Pilsen (Perry J. Kelly): Ishpeming, Mich. 1. Sault Ste. Marie, Mich. 2. Cheboygan 4. Traverse City 6. Grand Rapids 7. Lansing 8. Jackson 9. Adrian 10. Ann Arbor 11. Toledo, O. 12.
PRINCES, Pat (John Cortis): Baito, 28-March 4.
PRINCES, Pat (John Cortis): Barre, Vt. 6.
RED ROSE (Philip H. Niven): Sayre, Pa. 1. Geneva, N. Y. 2. Penn Yan 3. Sodus 4. Seneca Falls 6. Auburn 7. Corning 8. Hornell 9.
RING, Blanche (A. H. Woods): Chgo. Feb. 20—Indef.
ROAD to Mandalay: N.Y.C. 1—Indef.
ROBINSON Crusoe, Jr. (Messrs. Shubert): N.Y.C. Feb. 17—Indef.
ROBIN Hood (De Koven Opera Co.): Pocatello, Ida. 1. Logan, U. 2. Orden 3. Salt Lake 4. Bingham Canyon 5. Provo 6. Lindville, Colo. 8. Salida 9. Pueblo 10. Victor 11. Colorado Springs 13. North Platte, Neb. 14. Kearney 15.
SARI (Henry W. Savage): New Orleans 27-March 4.
SEE America First (Marbury Comstock): Rochester, N. Y. 28-March 4.
SO Long Letty (Oliver Morosco): Chgo. Feb. 13—Indef.
STOP! Look! Listen (Chas. Dillingham): N.Y.C. Dec. 25—Indef.
SYRIL (Chas. Frohman, Inc.): N.Y.C. Jan. 10—Indef.
TOWN Topics (Messrs. Shubert): St. Louis 27-March 4.
VERY Good Eddie (Marbury Comstock): N.Y.C. Dec. 21—Indef.
WATCH Your Step (Chas. Dillingham): Grand Rapids, Mich. 1. 6.
WHEN Dreams Come True (Eastern: Coutts and Troup): Newport, Vt. 1. St. Johnsbury 2. White River Jct. 3. Claremont, N. H. 4. Keene 6. Greenfield, Mass. 7.

PERMANENT STOCK

AUGUSTA, Ga.: Grand.
AURORA, Ill.: Fox.
BALTIMORE: Auditorium.
BOSTON: Castle Square.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Batha, way's.
BROOKLYN: Grand.
CEDAR RAPIDS, Ia.: Strand.
CLEVELAND: Vaughan Glaser.
DENVER: Denham.
DES MOINES, Ia.: Princess.
DORCHESTER, Mass.: Shawmut.
ELGIN, Ill.: Grand.
ELMIRA, N. Y.: Mozart.
ERIE, Pa.: Park Opera House.
FAIRMONT, W. Va.: Hipp.
FOND-DU-LAC, Wis.: Henry Boyle.
GALVESTON, Tex.: Crystal.
HALIFAX, N. S.: Academy.
HARTFORD, Conn.: Poli's.
HAVERHILL, Mass.: Academy.
HOUSTON, Tex.: Coxey.
JOPLIN, Mo.: Van Dyke-Eaton.
KANSAS CITY, Mo.: Garden.
LITTLE ROCK, Ark.: Palace.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MANCHESTER, N. H.: Palace.
MEKEESPORT, Pa.: Orpheum.
MEDFORD, Mass.: Medford.
MIAMI, Fla.: Best Leigh.
MINNEAPOLIS: Metropolitan.
MONTREAL: His Majesty's.
MT. VERNON, N. Y.: Little Playhouse.
MUSCATINE, Ia.: Orph.
NEWARK, N. J.: Orpheum.
NEW HAVEN, Conn.: Hy-perion.
NEW BRITAIN, Conn.: Ly-cen.
NEW YORK CITY: Bronx.
NEW YORK CITY: Elmsere.
NEW YORK CITY: Wads-worth.
NORTHAMPTON, Mass.: Acad-emy.
OAK PARK, Ill.: Warrington.
OMAHA: Krug.
PEORIA, Ill.: Wallace.
PHILA.: Knickerbocker.
PHILA.: American.
PHOENIX, Ariz.: Elks.
PITTSBURGH, Pa.: Grand.
PITTSBURGH, Pa.: Empire.
PORTLAND, Ore.: Baker.
ROCHESTER, N. Y.: Baker.
ROCK ISLAND, Ill.: Empire.
SACRAMENTO, Cal.: Grand.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigan.
SCRANTON, Pa.: New Acad-emy.
SIOUX CITY, Ia.: Colonial.
SIOUX CITY, Ia.: Princess.
SPRINGVILLE, Mass.: Somerville.

WHEN Dreams Come True
(Western) Cotts and Ten-
nis: Detroit 28-March 4.
Monroe 5, Port Huron 6.
WILSON, Al. H. (Sidney R.
Ellis): Chicago Feb. 27-March
11.
WORLD of Pleasure (Messrs.
Shubert): Detroit 28-March
4.
ZIEGFELD's Follies of 1916
(Florenz Ziegfeld): Phila. 28
—indf.

MINSTRELS
DUMONT'S: Phila. Aug. 28—
Indf.
FELD, Al. G.: Annapolis, Ala.
1. New Decatur 2. Huntsville
3. Columbia, Tenn. 4.
O'BRIEN, Neil (O. F. Hodge):
Lewiston, Me. 1. Lacombe.
N. H. 2. Manchester 3. Port-
land, Me. 4.
MISCELLANEOUS
LAUDER Harry (Wm. Mor-

ris): Youngstown, O. 1.
Wheeling, W. Va. 2. Canton.
O. 3. Zanesville 4. Columbus
6. Charleston, W. Va. 14.
LUCEY, Thomas Elmore: Tre-
mont City, O. 1. North
Hampton 3. Kirksland, Mo. 6.
La Crosse 7. Livonia, Mo.
10. Worthington 13. New
Bloomfield 14.
THURSTON, the Magician:
Wilmington, Del. 28-March
4. Phila. 6-11. Paterson, N.
J. 13-18.



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WOMEN
Arnold, Lucila.
Ballard, Edna. Mrs. Neil Bar-
rett. Kathleen Barry. Mae
Reban. Florence Beresford. Mil-
dred Beverly. Anna L. Roles.
Mrs. Norris Boham. Edith Brad-
ford. Jane Burry.
Chambers, Lizzie. Hortense
Clement. Lotta Crabtree. Bertha
Creighton.
Donnelly, Dorothy. Minnie
Dugree. Mary L. Dyer.
Edwards, Paula. Marie El-
liott. Mrs. E. Ellis.
Fairbanks, Gladys. Billie
Fay. Alice Fisher. May Forbes.
Mae Franklin. E. Arline Fred-
ericks.
Hall, Hazel May. Pauline
Hall. Mrs. Helen A. Hardy.
Ormitta Hawley. Hilda Hel-
strom. H. J. Hewitt. Sylvia
Hilden. Stella Hoban. Frances
E. Hodgdon. Lois Howard. War-
da Howard.
Jenkins, R. C. Mrs.
Kingsley, Florida. Mrs.
Lipman, C. E. Elsie Lorimer.
Helen Lowell.
McGeorge, Elsie. Mrs. Mary
Manning.
Nolan, Maude. Mr. and Mrs.
North.

Parch, Maile. Marie Pettis.
Henrietta Pouts. Maude A.
Powell.
Remington, Adele. Mona D.
Ryan.
Sawyer, Lu Verne. Lillian
Seymour. Carrie Reynolds.
Smith. Lou J. Smith. Ada Ster-
ling. Lillian Sterling. Mne.
Beth R. Stone. Rillie Sullivan.
Tewksbury, Violet A. Mrs.
Olive Thomas. Sylvia Thorne.
Madge Tyrone.
Varesi, Glida.
Wellman, Emily Ann. Adele
Wilburn. Louise Woods.
Ziegler, Anna.

Fendell, Daniel J. Olin Fin-
ney. J. J. Frawley.
Golly, David B. Jere Grady.
Hackett, Norman. George
Haley. Norman Hammond.
George B. Hare. Frank Hatch.
Joseph P. Healy. Joseph Hen-
ley. Ned Holmes. Francis Hoyt.
Kent, Leon. Royden Kleth.
Landes, M. George. La Solr.
M. B. Leavitt. Anita Lecay.
Chester A. Lee. Murray Living-
ston. Ernest Lynde. William H.
Lytell.
Martindell, Edward. Thomas
E. Murray.
Peyton, Charles.
Reddick, Frank, Jr. Earl
Redding. Edward Renaud.
Harry Willard Richards. John
Robb. Thomas Robinson. J. C.
Robisch. O. Roth.
Sagerson, E. P. Alexander
Spencer. Leslie Stuart. William
Swan.
Tannehill, Frank. E. Temple.
Ward Thornton. Tuchman. Mau-
rice.
Wentworth, A. Mr. and Mrs.
Westernman. Carl Winter. Ray
Wolf.

MEN

Abbott, W. H. Alfred D. Al-
dridge. Willis Amrose.
Bailey, Edwin B. John
Bowers. Frank Brownell.
Castro, E. Craig Campbell.
Jos. C. R. Campbell. John L.
Clark. Richard Collins. Walter
Colligan.
Daly, Arnold. Mr. Davett.
Gordon De Maire. J. W. Dil-
lion. John J. Dingwell.
Everett, William.

BALTIMORE

Bela'co in Person Arranged "The Heart of
Wetona"—Denies Shakespeare Revival

BALTIMORE (Special).—"The Heart of Wetona," the new Bela'co-Frohmman production, is nothing more nor less than a well-written and intensely absorbing melodrama with the added advantage of being splendidly acted. It is a decided improvement over "The Lore," and for this Mr. Scarborough deserves thanks. The cast is unusually good, but the work of two members in particular stand out from the rest. John Milten and William Courtleigh give by far the best performances in the play. Leonore Ulrich is extremely disappointing, her playing lacking contrasts and is almost void of lights and shades. The play is well staged, but there is nothing to suggest the Bela'coan touch. Business in Baltimore was good all week. Fiske O'Hara drew the usual loyal following to Ford's. Outside of Mr. O'Hara's own in-
gratifying personality and good voice there is little to be said of the play or members of the cast.

The largest audiences of the week were found at the Maryland where our old friends, Joe Weber and Lew Fields, held forth in high style, and received the plaudits of admiring thousands. There were one or two other good acts on the bill, including that inimitable comedian, Britt Wood, who is easily in a class by himself. There was a sketch by William Mack, which was quite above the ordinary run of Maryland sketches. Out of the entire season's array of engagements, none have been awaited with a greater degree of interest or delightful anticipation than Victor Herbert's "Princess Pat," which came to Baltimore on Monday night at Ford's for its first presentation in this city. Truly this is the light opera par excellence. Aside from the charm of the operetta itself, Baltimore has with one voice acclaimed that splendid artist, Eleanor Palmer. It is her first appearance here. The cast is the original, thanks to Mr. Cort.

We really think that the book-loving and the-
atergoing public should rise as one and render three hearty cheers for Charles Hopkins and Jules Eckert Goodman to the former for his keen discernment of the stage possibilities of "Treasure Island," and for providing such an all-round cast of capable players and so beau-
tiful and artistic scenic investiture for Stev-
enson's immortal tale of adventure, and to Mr. Goodman for a splendid adaptation of the book. The Academy was crowded at the open-
ing performance with a wonderfully enthusiastic audience. George Fawcett whom we all look upon as belonging to Baltimore, came in for a hearty reception. At last he has a role wherein he stands head and shoulders above others of the cast. Ruth Vivian plays Jim Hawkins in a delightful manner.

One of the most interesting events of the season was the visit last Thursday night of the much-discussed Portmanteau Theatre company, which made its initial bow to Baltimore under the auspices of the local Dramatic Art Club. The performance which was given in the large concert hall of the Academy of Music consisted of two one-act plays, Gammer Gurton's Needle and "The Six Who Packed While the Lentils Rell." Both plays and players were well received.

Evans Williams was heard in a recital at the Academy of Music Thursday afternoon. Mr. Wil-
liams' programme was an unusually long one, and he sang his numbers in excellent voice. An immense audience is insured, as we pre-
dicted, for John McCormack at the Lyric Thurs-
day night, March 2.

"The Birth of a Nation" begins its long run at Ford's March 6, this being the film's first visit to this city.

Ruth St. Denis is the headliner at the Mary-
land this week. Miss St. Denis and Elsie Janis establish a standard that will hardly ever be surpassed at the Maryland.

Mr. Bela'co was with us all week supervising "The Heart of Wetona," which opened at the Lyceum Feb. 29. In an interview Mr. Bela'co emphatically denied the rumor that he is con-
templating an all-star production of two of Shakespeare tragedies.

I. B. KRIS.

"SEE AMERICA FIRST"

New Comic Opera, by T. Lawrason Riggs and
Cole Porter, Heard in Schenectady

SCHENECTADY, N. Y. (Special).—"See America First," a new comic opera by T. Lawrason Riggs and Cole Porter, was presented for the first time on any stage at the Van Curler, Feb. 22, by the Marbury Comstock company. The predominating feature of the piece, as with all other Marbury Comstock productions, was the costuming, which in this instance was simply marvelous both as to lavishness and originality. Scenically, also, it was a most wonderful production, the Grand Canyon of Arizona and a forest in California, being most faithfully re-produced in miniature.

The plot is based on the desire of a wealthy and patriotic United States Senator that his daughter despite her wishes to marry an English nobleman, should marry a real American, and to aid in finding her a better half, he decides to make her see America first.

The company boasts of a number of well-known people, but the real surprise was John H. Goldsworthy, who came unheralded and scored an instantaneous hit in the role of Cecil. Playing opposite him and heading the female contingent was Dorothy Bigelow. Considering that this was her stage debut, Miss Bigelow did exceedingly well. Walter Lawrence, William Danforth, and Zella Sears monopolized the comedy situations to good advantage. Others in the cast having important roles were Clifton Webb, William Raymond, Wilfred H. Seagram, Roma June, Gypsy Spain, and Ruby Rothour. The score, while not possessing any one distinct hit or featuring any one song, is uniformly good. A feature of the show was the wood dance executed by Clifton Webb and Jeanne Carter in the last act.

The cast: Lo, the poor Indian, Henry Red Eagle, Percy, Clifton Webb, Marmaduke, William Raymond, Guy, Wilfred H. Seagram, Cecil, Duke of Pendragon, John H. Goldsworthy, Chief Blood-in-His-Eye, Walter Lawrence, Ethel, Roma June, Gwendolyn, Gypsy Spain, Muriel, Ruby Rothour, Polly Huggins, Dorothy Bigelow, Senator Huggins, William Danforth, Sarah Perkins, Zella Sears.
Dancing with Clifton Webb, Jeanne Carter, American Buds—Susan Sallie, Betty Brewster, Adele Christy, Bettina Best, Dorothy Mead, Mildred Vickers, Alice York, Ruth Darby, Mary Howard, Noelle Richard, Margaret Mackenzie, and Lucina Paula.

Younger Sons of Peers—Ernest Clark, Lloyd Carpenter, Jack Bohn, Robert Casey, William Warren, Eric Block, Don Seaton, Jack Hagner, Perry C. Smith, Harry Pahl, Ray Klages, and Jack Varnell.
NAT SAHR.

NEW JERSEY TALENT BLACKS UP

BURLINGTON, N. J. (Special).—The chief social event of the week at the Auditorium was the annual appearance of the Burnt Cork Minstrels Feb. 21, 22 before capacity houses. This organization of instrumentalists, vocalists and comedians, while purely a local one, is known throughout Southern New Jersey for their excellent stage work and their yearly appearance is looked eagerly forward to by the social side of river front towns. Keen wit of local color, deftly handled by Harold V. Holmes, Benjamin F. Cook, Edward R. Carman, and J. Park McConnell were heartily enjoyed. Councilman C. Gauntt Holmes was inimitable as interlocutor, while the song numbers rendered by Henry A. Brown, Charles Fenimore, G. M. Halsey Holmes, John H. Miller, Jr., William B. Smith, and Robert D. Stockton won appreciative applause. Messrs. Holmes and Carman in "A Delectable Bunch of Chatter," with song and dance, and the musical fantasy, "Lights Out," written and arranged by C. Gauntt Holmes were decided hits. The final curtain disclosed "Seeing Burlington," that had as its main feature, Bur-
lington screened by the Universal Film Company of New York owns Joe Horita and company in "Fritz in the Mountains" Feb. 23 to fair busi-
ness.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Mrs. Thomas Whiffen and "The Golden Night" Appealing—Julia Dean as a Busy Lady Spy in "Marie-Rose"



MISS MAYME GEHRUE.
One of the Principals of Harrison Brockbank's
Production, "The Victor Herbert Review."

FIFTY tiny candles twinkle upon a huge anniversary cake in "The Golden Night," Edgar Allan Woolf's playlet in which that delightful actress, Mrs. Thomas Whiffen, has invaded vaudeville.

The candles represent the fifty years of wedded happiness of the Whitfields. For the old folks are celebrating the event in their little suburban home.

Just as they've opened a bottle of champagne, and incidentally nearly acquired something of an edge, their daughter bursts into the house, in tears and a fetching spring hat. She has just run away from her young husband. Next hubby himself appears.

It develops that the misunderstanding has been due to the fact that the young wife has been hitting the cocktail-cigarette—bridge trail. The old folks quickly discover the source of the difficulty and, in the end, they reunite the young people.

So, as their daughter and her husband depart, they blow out their anniversary candles and sit down by the fireside. Papa Whitfield wraps a shawl about Mamma Whitfield's shoulders—and the playlet is over. "The Golden Night," we'll frankly admit, gets to the heart. It may be conventional of basic theme and it may be made to order, but it is all told sweetly, pleasantly and even movingly. Besides, it is done with a delicate daguerreotype charm by Mrs. Whiffen. And the choice of James Macduff is a happy one. He gives mellow and able assistance. The other players are adequate enough. All in all, "The Golden Night" comes pretty near being an absolutely sure fire playlet.

Just now, electric candles do the twinkling on the anniversary cake. Why not the real thing, since the present substitute is mechanically obvious? It's a minor but jarring note.

Edwin Stevens and His "Snapshots"

Edwin Stevens, assisted by Tina Marshall, contributed two separate episodes, termed by the programme "snapshots in a musical frame." One occurred out front in one, Mr. Stevens, in the guise of a rich old Irish contractor, meeting a ragged little flower girl. His heart is touched by her story and he decides to adopt the waif. The second snapshot takes place down in Kentucky, sub. Mr. Stevens plays a white mustached colonel. Herein the granddaughter wins over the old guardian's consent to her marriage.

The episodes are, in truth, rather dreary and lacking in any particular interest. Mr. Stevens is a character player of skill and versatility, but his present vehicle reveals practically nothing of his ability.

Brierre and King Arrive

Maurice Brierre and Grace King get away a bit from the regular groove in flirtation turns, although they do meet out in front of a drop indicating a college campus. She drops her bag and he ventures a few words. All of which leads to patter and song.

The repartee sounds rather home made, needing considerable brushing up, while the songs appear to be

exclusive material. Miss King dons prim old maid attire, including spectacles and ringlets, to sing "No Villain Could Deceive Me." We doubt whether this aids the specialty. Anyway, we believe Miss King has comic possibilities not yet utilized.

As it stands, the turn is mild stuff.

Mabel Berra, who has been absent from New York vaudeville for some time, was on the Colonial programme. Miss Berra contributes an aria from Bellini's "La Sonnambula," timely through the Metropolitan's revival, and an imitation of Tetrassini doing an aria from "Trovatore."

Miss Berra is making rapid costume changes between numbers. Her voice has gone backward during her absence, particularly in hardness.

At the Colonial we liked Charles Grapewin and his skit, "Poughkeepsie," better than when we caught them at the Palace recently. Mr. Grapewin plays the shrewd little drummer, who reaches home just in time to collide with the Spring housecleaning, with a fine sense of comedy.



MRS. THOMAS WHIFFEN.
The Charming Star of Edgar Allan Woolf's New Playlet,
"The Golden Night."

Here's a Perfect Lady

Ralph Lohse and Nana Sterling, who won a magazine physical culture medal recently as a—er—perfect lady, work at top speed upon an aerial trapeze. It's a gymnastic turn with interest.

The Kaufman Brothers are burnt-cork entertainers. They sing of the levees and exchange quips like this—

"I swallowed a quarter!"

"Well?"

"Can you see any change in me?"

And they sing a cheerful little lyric which runs:

"By the mill where they made sweet cider,

I made sweet love to you;

I'll always remember,

That golden November,

Sweet cider time when you were mine."

The orchestra drummer contributes various discordant noises, whereat one of the brothers remonstrates, "I hope you break it, you Swede." And they depart pantomiming the depth of a glass of beer.

The Lady Spy and the Firing Squad

A hard working lady spy is the central figure of "Marie-Rose," the war melodrama written by John Willard for Julia Dean's entry into vaudeville. The Edith Cavell case obviously furnished Mr. Willard with his idea.

Marie-Rose is a Red Cross nurse in an army aviation headquarters, which bristles with upturned mustaches and spiked helmets. A dashing aviator, who has won her love, is accused of being a representative of the enemy. In fact, he admits dropping test tubes, filled with mosquitos infected with typhus and yellow fever, from his flying machine into the trenches. The accused man asks a last word with Marie-Rose. Once alone he tells her that he possesses a map of tremendous value to his countrymen. Marie-Rose confesses that she, too, is a spy and takes the document.

Then the accused aviator reveals himself as a secret service agent. "Marie-Rose is the spy!" he announces. The little make-believe drama has been staged to trap her. Then, while the firing squad awaits at a convenient distance outside, Marie-Rose delivers a denunciation of warfare and tells of her "profound pity and infinite compassion" for her captors. "My spirit shall live to the end of time," she says, "you can destroy my body but my spirit belongs to God!" And the curtain falls.

"Marie-Rose" is a war playlet of no particular punch or freshness, plainly fitted to Miss Dean, who is familiar as a portrayer of lachrymal ladies. Consequently, she has her passionate outburst at the final curtain. To our way of thinking, "Marie-Rose" doesn't ring true for a moment.

Bud Fisher and Mutt and Jeff

Bud Fisher, the creator of those distinguished comic gentlemen, Mutt and Jeff, returned to vaudeville at the Palace. The programme cheerfully told us that "Mr. Fisher receives an annual salary of \$104,000." Which confirms our fear that a Charlie Chaplin sense of humor is a valuable thing.

Using five poster sheets, surmounted by the name of *The New York World*, Mr. Fisher draws two comic series and finally caricatures—pretty crudely—folks in the audience, using a feminine plant in a stage box for the feature "impromptu" sketch.

Alan Brooks came back to the Palace as the intoxicated patient in his elderly health cure farce, "Straightened Out." From the first, Mr. Brooks' gymnastic spiral staircase comedy has alone justified the farce, which isn't well written and has never, except for the star, been well played.

Sometime Mr. Brooks will be seized upon for musical comedy. Then, with half an opportunity, he will achieve something worthy of himself.



MISS JULIA DEAN,
Now Appearing in John Willard's War Playlet, "Marie-Rose."

The Sisters Dolly remained over for a second week at the Palace, assisted by Jean Schwartz. They kept their programme unchanged, a thing which, we take it, reveals confidence in one's art or something like that.

We like Walter Brower's unassuming and breezy personality better than his material. He went with decided favor at the Palace.

Augusta Glose's Pianologue Songs

Augusta Glose was allotted the distinction of opening the Palace bill—which, for a pianologue artiste, is comparable to camping under a Zeppelin.

Miss Glose starts with a little number, "The Wax Dress Figure." Then she steps to the piano and tells of the tribulations of "Sister's Best Feller." After that comes a comparison of the bachelor maid of today and forty years ago. Then she illustrates the different walks of femininity, from the athletic to the stagestruck girl. Finally Miss Glose dons a childish treble and does "The Rag Doll." This is really the best number of her repertoire. For encores, Miss Glose sings several limericks. The programme attributes them to President Wilson and others—but even that doesn't make them quite the thing for modern vaudeville.

Miss Glose just now needs to enunciate more vigorously and speed up her material. "The Old Rag Doll" is about the only thing in her present repertoire just right for vaudeville.

LONDON VARIETY NOTES

LONDON (Special).—Dion Boucicault is producing a new one-act playlet, "The Iron Hand," by Hail Caine. The sketch will play the Stoll houses, including the London Coliseum, with a cast numbering Sydney Valentine and J. Fisher White.

Jimmy Britt has opened at the Victoria Palace. "An unusual act," says one of the critics, "but it needs trimming."

"The Story of the Angelus" is one of the latest war sketches, with scenes "somewhere in Belgium." The villain, by the way, makes his escape up a rope dropped from a passing Zeppelin.

A Royal matinee will be given at the London Coliseum on Tuesday, March 7, when the queen and members of the royal family will be present. The performance is to provide funds for concerts for wounded soldiers. Adeline Gende and Lydia Kysht have already volunteered their services.

Fred Dupres is appearing in Wylie-Tate revue, "The Passing Show."

THE BROOKLYN BILLS

Irene Franklin, with Burton Green at the piano, presented her song repertoire in her own delightful manner, topping the Orpheum bill last week. Cressy and Dayne did their country skit, Martina Johnstone played the violin, and Lucy Gillette juggled effectively.

At the Prospect, Carrie De Mar was seen in her return-to-vaudeville vehicle; Jamie Kelly contributed his talk, the Meyakos offered a neat little novelty, Merrill and Otto introduced their dramatic two-act, "Wards of the U. S. A.," and Elinore and Williams were featured.

Valerie Bergere gave "Little Cherry Blossom" at the Bushwick Theater, Noel Travers and Irene Douglas presented Edgar Allan Woolf's "Meadowbrook Lane," and Mignon offered her interesting impersonations.

NEW PORTLAND THEATER

PORTLAND, ORE. (Special).—Failure of the Orpheum company to exercise its option to purchase its present home at Broadway and Yamhill Street has given rise to reports that the circuit will either quit Portland or will build a theater of its own. From the San Francisco office comes the report that the company has plans for a new Portland home, to be a duplicate of the Kansas City Orpheum, which cost \$425,000.

There are numerous indications that the Western Vaudeville Association will enter Portland in the near future. The National Theater, the newest and finest "Class A" picture house in Portland, is regarded as the most likely residence of the new circuit.

JOHN P. LOGAN.

ALTA YOLO WINS VERDICT

In a suit by Miss Alta Yolo, formerly soloist of Sousa's Band, through her attorney, Louis Steckler, of 261 Broadway, against the White Rat Transfer Company, Inc., for the loss of a trunk containing her trick valise and costumes for her act, known as "Around the World in Fifteen Minutes," Justice John Hoyer, of the Municipal Court recently found a verdict against the defendant company for \$350 damages and \$25 costs.

As an excuse for his failure to deliver the trunk to Miss Yolo upon demand, Edward B. McNally, president of the transfer and storage company, testified that the trunk was destroyed by a fire and that the only reason he did not notify the plaintiff was that he did not know where to find her.

Under cross-examination he admitted that, although he had taken the name of the White Rat Transfer Company to cater to theatrical trade, he did not employ the simple expedient of addressing a letter, registered or otherwise either to THE DRAMATIC MIRROR, or any other theatrical newspaper. Justice Hoyer rendered a verdict against the defendant storage company for the value of the trunk and its contents.

DOLLY SISTERS ARE BOOKED FOR TOUR; "MARIE-ROSE" SHELVED

Mrs. Thomas Whiffen Wins Hearty Welcome — Numerous Operatic Stars Coming to Vaudeville

BY WALTER J. KINGSLEY

ROSIE AND YANSZI DOLLY, together with Composer Jean Schwartz, have been handed a ten weeks' tour by the United Booking Offices in the act they are showing at the Palace.

Julia Dean is temporarily out of vaudeville. She made a pronounced personal hit at the Palace in "Marie-Rose," and demonstrated her ability to get big speeches across with a memorable punch. Her support was weak, however, and therein the sketch failed to win bookings. Miss Dean was informed that she was more than welcome to vaudeville, and to try again. In passing it must be said in justice to Miss Dean that she proved a powerful box-office attraction as a Palace headliner.

Mrs. Whiffen, at seventy-one, is going strong at the Palace this week in an Edgar Allan Woolf sketch, written to order for her. The role is congenial and the pleasant little playlet pleases. Two or three generations of players younger than Mrs. Whiffen might study her methods with advantage, for the dear old lady is certainly a mistress of her profession.

Alfred Whelan, the English comic, is at the Colonial. This is his first appearance in America in five years, and the tour just started promises to be more popular than the three which he undertook under the direction of Percy Williams. Whelan is one of the most entertaining artists that has crossed the ocean in many seasons.

Bud Fisher, the cartoonist, claims an income of \$104,000 a year, thus going \$4,000 better than Rube Goldberg. Both boys are not averse to picking up an honest dollar in vaudeville, which goes to show that no one ever has enough money. Fisher's act, under the auspices of *The World*, was one of the comedy hits of the year at the Palace last week. His following is a devoted one and his entrance was always the signal for applause.

Under the big store policy of bargain vaudeville, the Colonial is selling out at every performance, likewise the Alhambra and the Royal. The Prospect over in Brooklyn will soon follow suit and give supreme vaudeville bills at popular prices. Reckoning on capacity business, the reduction in prices results in a greatly increased income, every seat being sold. The bills are, if anything, being strengthened.

Several great concert and operatic singers will enter vaudeville this coming Spring.

Hereafter the Metropolitan Opera House will co-operate to a certain extent with Keith vaudeville. Important announcements will be made in the near future.

William Gaxton is making an excellent impression in "A Regular Business Man," and measures up to Douglas Fairbanks and Henry Woodruff in the role.

Elsie Pilcer and Dudley Douglass scored a hit at the Alhambra last week. Little Miss Pilcer, who is the sister of Harry Pilcer, is a clever miss who wears a magnificent wardrobe with distinction. The new act is one of the most promising singing and dancing numbers of the season.

Another band of headliners went to the Home for Incurables on Saturday, under the direction of Messrs. Keith and Albee, and gave the sufferers a two hours' show. This is a charity that gives nearly two thousand men and women the brightness and gaiety of the theater from which they have hitherto been permanently deprived. Their gratitude is overwhelming to the artists who usually leave in tears, so affected are they by the demonstrations of thanks on the part of the patients.

The vaudeville benefit for the Actors' Fund, under the direction of A. Paul Keith, E. F. Albee, and Martin Beck, will be the biggest thing of the kind ever held in New York. The long bill will be made up of headliners.

GOSSIP OF THE VAUDEVILLE WORLD; "OVERTONES" IN TWO-A-DAY

Victor Herbert Review Being Reconstructed — Clara Kimball Young Considers Varieties — Nina Morris in "Preparedness"

"Overtones" is the first offering of the Washington Square Players to reach vaudeville. The playlet, by Alice Gerstenberg, will open on Sunday in St. Louis and will tour the Orpheum time. Helen Lackaye has one of the principal roles.

"Overtones" is a satire upon the struggle to maintain false appearances, and shows the meeting of two wives, one rich and discontented, the other poor but happy. The novelty of the fantasy lies in the fact that the real selves of the two women, visible to the audience, hover close by while their other selves indulge in little petty shams. Miss Gerstenberg is the author of a stage adaptation of "Alice in Wonderland." "Overtones" was offered at the Bandbox theater late last year.

One other offering of the Washington Square Players was considered for vaudeville: Philip Moller's "Helena's Husband." The vaudeville "powers that be," however, feared it wouldn't be quite the thing for the two-a-day.

Harrison Brockbank's Victor Herbert Review is being reconstructed and will open again shortly. Mr. Brockbank will himself appear in the production, and Arthur Albridge has been added to the cast. Mayme Gehrue remains a featured member.

Mr. Brockbank has been appearing in vaudeville in a playlet of the Napoleon period, "The Drummer of the 76th." He is, however, well known in the field of light opera, having sung the role of Napoleon in "The Purple Road."

Clara Kimball Young, the motion picture actress, is negotiating for vaudeville. Miss Young has been a feature of the World Film Corporation releases and shortly becomes the star of the Clara Kimball Young Corporation.

Charles Horwitz has written a novelty playlet, "Preparedness," for Nina Morris.

Jamie Kelly, who used to be a supervisor of subway construction, went back to his first love for one day last week. Kelly, who was appearing at the Brooklyn Prospect, was summoned by the Interborough on

Thursday, when the subway was flooded. Kelly was asked to take charge of the work of pumping out the water in the Times Square district and, donning boots and a rubber coat, he worked up to the last moment before the matinee.

Kelly, who is a Brooklynite, had seven theater parties given in his honor during his Prospect engagements.

Mrs. Thomas Whiffen, who opened at the Colonial last week in Edgar Allan Woolf's "The Golden Night," is likely to be given a complete United route. Mrs. Whiffen is at the Palace this week, with the Brooklyn Prospect and Keith's Washington to immediately follow. Mrs. Whiffen's tour is directed by Alf T. Wilton.

"The Wedding Gown," a new playlet by Mary K. Brookes, opened recently at Keith's in Washington. The cast includes Grace Goodall, recently in vaudeville with Henrietta Crossman; Sumner Gard, George Falkner, and Mary Trusler. Miss Trusler made her debut in the playlet. She comes of a prominent Washington family and is a niece of Hector Fuller, the Indianapolis dramatic critic.

Franklyn Ardell will remain in vaudeville instead of appearing in "The Blue Envelope." Mr. Ardell is using a skit, "The Wife Saver," written by Frank McGettigan, press agent of the Portland, Me., Orpheum, and the new vehicle provides him with the role of a nervy young real estate agent.

Ruth Royce is now playing her sixteenth week at the Palace Theater.

Tom Waters is playing the Loew time.

Keith Wakeman is playing the late Blanche Walsh's vehicle, "The Spoils of War," in the Loew theaters.

"The Paris audiences understand me better, it seems to me," confides Irene Bordon to Walter J. Kingsley. "I think it is because I understand the Paris audiences better. I know what they want and I try to give it to them. In Paris I have done much

MANAGERS RE-ORGANIZE

Vaudeville Magnates Meet and "Prepare for Eventualities"

A meeting of the foremost vaudeville managers was held in New York on Friday, relative to the White Rats Actors' Union of America. An official statement has been issued regarding the meeting. The statement in part reads:

"The recent meeting of vaudeville managers representing the various interests of variety to re-organize the Vaudeville Managers' Protective Association was held for the purpose of seriously taking a position to protect the business against the attacks being made of late in the trade papers by agitators who urge the actors to fight theaters which employ them. A long series of inflammatory articles and speeches have left the managers no other recourse than to take up the matter in earnest and prepare for eventualities.

"The associated vaudeville managers have no quarrel whatever with the actors either unorganized or organized in the White Rats or any other body. They are acting solely upon the defensive, having had one experience with the methods of an agitator—the center of the present unrest—which gave them ample reason to distrust him and his propaganda. He previously disturbed vaudeville greatly in England and this country, much to the harm of employers and employed. Neither in this country nor England has his agitation ever resulted in any benefit to the actor as his propaganda is not based upon the proper principles nor founded upon real interest in the performers' welfare.

"The vaudeville managers concede that no doubt there are conditions which may be improved and which will be changed for the better in the orderly evolution of variety, which is constantly advancing. The managers are quite ready to make improvements where they are called for, but not by this agitator methods, which are and always have been essentially wrong. The managers have always been willing to meet the actor in a social organization; they have always been willing to arbitrate any troubles that might arise, and they are willing to meet the actor to-day under proper conditions, but not under those which this agitator seeks to impose upon business men in his effort to force an uncalled for quarrel between the vaudeville theater and the vaudeville actor."

the same kind of work that Miss Janis has done here. I have given imitations of most of the famous comedians. Always the laugh; that is all the work for me. I look in the glass and see my little upturned nose and I know I am not physically possible for tragedy. If I should see anybody cry while I am on the stage, I should think it was because they felt sorry for me and my pug nose."

Thomas Egan has returned from a concert tour of Cuba. He will reappear under the direction of the Pat Casey offices.

Harry Clarke, once seen in vaudeville with Nora Bayes, opens on Monday in his new single, booked by the Casey offices.

Nan Halperin didn't like her billing at the Chicago Majestic a week ago, and withdrew from the bill.

Aaron Hoffman's vaudeville playlet, "The Cherry Tree," presented by Harry Green, has been enlarged into a three-act comedy. The manuscript has been completed. In its enlarged form the variety sketch will form the second act. The first act will show George Washington Cohen, "the man who cannot tell a lie," as a cigar store clerk. The last will reveal Cohen, the principal character, as a man of wealth. He has learned the possibilities of a lie and now cannot tell the truth.

Patricia Ryan, a concert singer from the West, made her New York debut at the Hippodrome last Sunday night.

"The River of Souls," John L. Golden's Chinese fantasy, written for a Lamb's Club benefit and later presented at the Actors' Fund benefit, is being presented at the Palace Theater this week, preliminary to a tour of the Orpheum time. This Minnoka first announced that the playlet was destined for vaudeville.

Harry Carroll and Anna Wheaton opened in Toronto on Monday, with the Chicago Palace to follow next week.

Albert Whelan, the Australian monologist and comic singer, appearing at the Colonial Theater this week, has been booked into the Palace Theater for next week.

George Sidney opened at the Alhambra Theater this week in a new comedy playlet, "Honor Thy Children," written by Clara Lipman and Samuel Shipman.

Irene Franklin returns to the Palace next week to top the bill. Albert Whelan will be present, as will Carl McCullough, Dooler and Rugel, Mason and Keeler, and the Primrose Four.

On Monday Wilfred Clarke will present a new comedy playlet, "Who Owns the Flat?" at the Royal Theater, under the direction of Joe Hart.

Adèle Rowland will reopen in vaudeville in her new specialty, in which Dave Stamper, the song writer, will appear, at the Colonial on Monday.

Owing to the sudden illness of an act Friday evening, February 18th, at

B. F. KEITH'S PALACE THEATRE WALTER BROWER

appearing then at B. F. Keith's Alhambra Theatre, was pressed into service, registering a big hit; strong enough to be booked immediately to appear at the PALACE the following (last) week while also entertaining the folks at the Flatbush Theatre.

TWO WEEKS OF FOUR-A-DAY:

WEEK OF FEB. 14—B. F. KEITH'S ALHAMBRA AND PALACE THEATRES
WEEK OF FEB. 21—B. F. KEITH'S PALACE AND FLATBUSH THEATRES
WEEK OF FEB. 28—MARYLAND THEATRE, BALTIMORE, MD.

Direction, ROSE & CURTIS

MISS IRENE FRANKLIN and MR. BURTON GREEN

Representative, Frederic McKay

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ETHEL CLIFTON and BRENDA FOWLER

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Direction EVELYN BLANCHARD

CHARLES OLCOTT

Direction Janie Jacobs

HARRY BERESFORD

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TO AMEND LAW ON CONTRACTS

ALBANY (Special).—Of unusual interest to the theatrical world, and particularly to the field of vaudeville, is a new bill just introduced in the State Senate by Senator James A. Walker. The bill reads:

Section 1. Section one hundred and eighty-three of chapter twenty-five of the laws of nineteen hundred and nine, entitled "An act relating to general business, constituting chapter twenty of the consolidated laws," as added by chapter seven hundred of the laws of nineteen hundred and ten, is hereby amended to read as follows:

Section 183. Theatrical employment; contracts. Every licensed person who shall picture for or offer to an applicant a contract containing the name and address of the employer of the applicant and of the person acting for such employer in employing such applicant; the time and duration of such engagement; the amount to be paid to such applicant; the character of entertainment to be given or services to be rendered; the number of performances per day or per week that are to be given by said applicant; if a vaudeville engagement, the name of the person by whom the transportation is to be paid; and if by the applicant, either the cost of transportation between the places where said entertainment or services are to be given or rendered, or the average cost of transportation between the places where such services are to be given or rendered; and if a dramatic engagement the cost of transportation to the place where the services begin if paid by the applicant; and the gross commission or fees to be paid by said applicant and to whom. Such contracts shall contain no other conditions and provisions except such as are equitable between the parties thereto and do not constitute an unreasonable restriction of business. The form of such contract shall be first approved by the mayor or commissioner of licenses and his determination shall be reviewable by certiorari. One of such duplicate contracts shall be delivered to the person engaging the applicant and the other shall be retained by the applicant. The licensed person procuring such engagement for such applicant shall keep on file or enter in a book provided for that purpose a copy of such contract. Provided however, if either party to said contract refuses or neglects to sign the same or the location of the parties or the exigencies of the case preclude the licensed person from procuring such signatures, such licensees shall be relieved from compliance with this section.

Sec. 2. Subdivision three of section one hundred and eighty-five of such chapter, as added by chapter seven hundred of the laws of nineteen hundred and ten, is hereby amended to read as follows:

3. A licensed person conducting any employment under this article shall not receive or accept any valuable thing or gift as a fee or in lieu thereof. No such licensed person shall divide or share either directly or indirectly the fees herein paid in advance with contractors,

subcontractors, employers or their agents, foremen or any one in their employ, or if the contractors, subcontractors or employers be a corporation, any of the officers, directors or employees of the same to whom applicants for employment or theatrical engagements are sent.

Sec. 3. This act shall take effect immediately. As the law now reads, all agents, agencies or corporations conducting an employment bureau under the laws of the State of New York, are compelled to file at the offices of the commissioner of licenses a copy of each and every contract entered into, by and between all parties concerned. The Walker bill, if passed, would only compel such employment agencies to file a contract form, such as may be used in general. The bill, if enacted, would curtail much work.

GOSSIP

Will Rogers, the cowboy "Midnight Frolicker," came over to the Palace this week for a special engagement.

Last Thursday afternoon, at the Broad Street Theater in Philadelphia, Grace La Rue repeated the costume song recital which she gave recently at the Little Theater in that city. On Sunday, March 12, Miss La Rue will appear in recital at the Longacre Theater in this city.

Calvane Rische is presenting a dramatic playlet, "Cocaine," in vaudeville. The sketch is described as a "searchlight on the drug question of to-day."

Long Tack Sam and another member of his Chinese troupe were robbed on a Big Four train, while en route to Terre Haute, Ind., on Feb. 18. In all the thieves obtained \$1,036 and a New York draft for \$3,080 from one of their victims, and \$40 in cash and a check for \$300 from the other. The thieves were not captured.

Charles McNaughton is breaking in a new comedy sketch, "The Stair Carpet," written by John T. Murray. Mr. McNaughton opened in Newburgh, N. Y., last week.

Joe Howard is defendant in a \$50,000 breach of promise suit brought by Mrs. Edah Witherspoon, a Portland widow. Papers were served on Mr. Howard during his recent engagement at the Portland, Ore., Orpheum.

VAUDEVILLE DATES

The current week is under good when no date is given. *Dates ahead must be received by Friday for the next week.*

ADAMS and Gilbert: Orph., Chattanooga, 4-8; Princess, Nashville, 13-15; Lyric, Birmingham, 16-18.

ADELARDE and Hughes: Maj., Chgo.; Empress, Grand Rapids, 6-11; Keith's, Toledo, 13-18.

AULON Brothers: Victoria, Charleston, 2-4; Lyric, Birmingham, 9-11; Colonial, Norfolk, 13-15; Bijou, Richmond, 16-18.

ADONIS and Dog: Shea's, Toronto.

A HEARN Charles, Co.: Keith's, Wash.

AJAX and Emille: Hipp., Youngstown; Empress, Grand Rapids, 13-18.

ALBERT and Whelan: Colonial, N.Y.C., 6-11; Alhambra, N.Y.C., 13-18.

ALEXANDER Brothers: Temple, Hamilton, Can., 6-11; Orph., Montreal, 13-18.

ALLMAN and Dwyer: Keith's, Columbus, 6-11; Hipp., Youngstown, 13-18.

AMERICAN Dancers, Six: Rushwick, B'klyn.

AMETA: Keith's, Prov., 6-11; Keith's, Boston, 13-18.

ANKER Trio: Orph., B'klyn.

ANNAPOLIS Boys Five: Orph., Memphis, 5-11.

ANTHONY and McGuire: Keith's, Cin., 6-11; Keith's, Erie, Pa., 13-18.

RACHELOR Dinner: Orph., Salt Lake City: Orph., Denver, 5-11.

BAILEY, Vinie: Royal, N.Y.C., 6-11; Belle, Alhambra, N.Y.C.; Orph., B'klyn., 6-11.

BAKER and Jones: Garrick, Wilmington, Del., 6-11.

BALL, Ernest R.: Keith's, Wash., 6-11.

BALL, Ray Ellmore: Colonial, Norfolk, 2-4; Keith's, Wash., 6-11; Maryland, Balto., 13-18.

BALL and West: Keith's, Columbus; Davis, Pittsburgh, 6-11.

BARTON, Sam: Orph., Fresno, 3-4; Orph., Oakland, 5-11.

BAYES, Nora: Keith's, Wash., 6-11; Keith's, Prov., 6-11.

BEEMAN and Anderson: Keith's, Phila.

BEERS, Leo: Bijou, Savannah, 2-4; Victoria, Charleston, 6-11; Bijou, Richmond, 13-15; Colonial, Norfolk, 16-18.

BELLINGERS: Orph., Salt Lake City.

BENNY and Woods: Orph., Winnipeg; Grand, Calgary, 5-11.

BENT, Francis P.: Orph., B'klyn., 6-11.

BERNARD, Joseph E.: Prospect, B'klyn.

BLANCHE, Belle: Royal, N.Y.C.

BRADLEY and Norris: Keith's, Boston, 6-11.

BUDD, Ruth: Keith's, Wash., 6-11.

BURKHARDT, Maurice: Shea's, Toronto; Keith's, Phila., 6-11; Maryland, Balto., 13-18.

BURLEY and Burley: Orph., Denver; Orph., Colorado Springs, 6-7; Orph., Lincoln, 9-11.

BURNHAM and Irwin: Columbia, St. Louis; Orph., Memphis, 6-11.

BYRON and Langdon: Orph., Chattanooga, 9-11; Lyric, Birmingham, 13-15; Princess, Nashville, 16-18.

CAITES Brothers: Shea's, Toronto, 6-11.

CALVE, Mma.: Keith's, Cin., 6-11; Craig, Davis, Pittsburgh; Keith's, Cin., 6-11; Forsythe, Atlanta, 13-18.

CAMPBELL, Misses: Temple, Detroit; Temple, Rochester, 6-11; Hipp., Youngstown, 13-18.

CARLISLE, Grace and Jules: Rorer, Orph., B'klyn.

CARR, Alexander, Co.: Maj., Chgo.

CARR Eddie, Co.: Shea's, Buffalo; Shea's, Toronto, 6-11; Royal, N.Y.C., 13-18.

CARTMELL and Harris: Forsythe, Atlanta.

CHANDLER, Anna: Keith's, Prov.; Keith's, Phila., 6-11; Royal, N.Y.C., 13-18.

MRS. THOMAS WHIFFEN

PRESENTS

"THE GOLDEN NIGHT"

By EDGAR ALLAN WOLF

B. F. Keith's Palace this week

Other Keith Theatres to follow

Direction ALF T. WILTON

CLIFF, Laddie: Bushwick, B'klyn. 5-11.
CLIFFORD, Kathleen: Keith's, Columbus: Maj., Milwaukee. 5-11.
CLIFTON and Fowler: Orph., Omaha: Orph., Winnipeg. 5-11.
CLINE, Maggie: Orph., B'klyn.
CLINTON S. Novelty: Columbia, St. Louis: Palace, Chgo. 5-11.
COLE, Russell and Davis: Orph., Chattanooga. 6-8.
Grand, Knoxville. 9-11.
COLLINS, Milt: Keith's, Toledo: Hipp., Youngstown. 6-11.
Empress, Grand Rapids. 13-18.
COLONIAL, Belles: Seven: Keith's, Indianapolis: Keith's, Louisville. 6-11.
Princess, Nashville. 13-15.
Lyric, Birmingham. 16-18.
COMFORT and King: Orph., Denver: Orph., Colorado Springs. 7.
Orph., Lincoln. 9-11.
CONANT, Caliste: Orph., Salt Lake City. 5-11.
CONCHAS, Paul: Shea's, Buffalo. 6-11.
CONNELLY and Wenrich: Keith's, Phila.: Prospect, B'klyn. 6-11.
CONRAD and Conrad: Orph., Minneapolis.
COOK, Joe: Empress, Grand Rapids: Keith's, Toledo. 6-11.
Keith's, Dayton. 13-18.
COOK, Oka: Orph., Seattle: Orph., Portland. Ore. 5-11.
COOK and Lorenze: Orph., New Orleans.
COOPER, Harry: Palace, Chgo. 5-11.
Keith's, Dayton. 13-18.
COOPER and Cook: Grand, Knoxville. 6-8.
Orph., Chattanooga. 9-11.
COOPER and Smith: Keith's, Dayton. 6-11.
CORBETT, Sheppard and Donovan: Keith's, Dayton: Colonial, Erie, Pa. 6-11.
CORCORAN and Dingle: Alhambra, N.Y.C.
CORELLI and Gillette: Orph., Oakland: Orph., Los Angeles. 5-11.
CRANBERRIES: Keith's, Dayton.
CRAWFORD and Broderick: Keith's, Cinti.: Hipp., Youngstown. 6-11.
Keith's, Dayton. 13-18.
CHESSEY, Will and Blanche Dayne: Keith's, Wash.: Keith's, Phila. 6-11.
Maryland, Balto. 13-18.
Keith's, Cleveland. 20-25.
CRUMIT, Frank: Orph., Kansas City. 5-11.
CRUSOE'S Isle: Royal, N.Y.C.
CULLIN, James H.: Orph., Oakland: Orph., Frisco. 5-11.
CUNNINGHAM, Cecil: Columbia, St. Louis: Orph., Memphis. 5-10.
DALE, Violet: Keith's, Dayton. 6-11.
Keith's, Columbus. 13-18.
DAMERAL, George: Orph., Portland, Ore.
D & M O U R, and Douglas: Keith's, Louisville: Keith's, Cinti. 13-18.
DANIELS and Conrad: Orph., B'klyn. 6-11.
Colonial, N.Y.C. 13-18.
DANUBE, Four: Maryland, Balto.: Keith's, Phila. 6-11.
DARRAS Brothers: Empress, Grand Rapids. 6-11.
Keith's, Toledo. 13-18.
DAVIS and Elmore: Bijou, Richmond. 2-4.
DEALY, Joe, and Sister: Royal, N.Y.C.
DEGMAN and Clifton: Royal, N.Y.C.
DE KOS, Joseph, Troupe: Keith's, Cleveland.
DE MACO, J. and K.: Shea's, Buffalo. 6-11.
Shea's, Toronto. 13-18.
DE MAR, Carrie, Co.: Keith's, Boston: Bushwick, B'klyn. 6-11.
DE MAR, Grace: Orph., Frisco: Orph., Oakland. 5-11.
DESERRIS, Henrietta, Co.: Maryland, Balto. 6-11.
DESVALL, Olympe: Keith's, Phila.: Bushwick, B'klyn. 6-11.
Prospect, B'klyn. 13-18.
DE VOY, Emmett: Orph., Los Angeles.
DE VRIES, Henri: Orph., Minneapolis. 5-10.
DIAMOND and Brennan: Maj., Milwaukee. 5-11.
DIAMOND and Grant: Alhambra, N.Y.C.
DINEHART, Allan, Co.: Shea's, Toronto: Orph., Montreal. 6-11.
Keith's, Boston. 13-18.
DIXEY, Henry E.: Orph., Minneapolis.

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VICTOR MORLEY
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By Channing Pollock, Renold Wolf and Clifton Crawford
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CLIFTON WEBB
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Just finished a most successful week at B. F. Keith's Colonial Theatre
NOW AT KEITH'S PROSPECT, BROOKLYN

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ELISABETH MARBURY

PRESENTS

Melville Ellis Irene Bordon

PIANO SONGS

IN A NEW ACT

This Week Palace Theatre New York

run: Orph. Frisco: Orph.
 Oakland, 5-11.
 HOLMES and Buchanan: Pros-
 pect, B'klyn, 13-18.
 HONEY BONE: Orph. Montreal,
 Dominion, 6-11.
 HOOPER and Cooke: Forsythe,
 Atlanta, 13-18.
 HOPKINS, Ethel: Keith's,
 Phila., 6-11.
 HORLICK, Ensemble: Keith's,
 Boston, 6-11.
 HOUDINI: Palace, Ohio, 5-11.
 HOWARD, Allen: Co.: Keith's,
 Toledo, 6-11; Hipp., Youngs-
 town, 13-18.
 HOWARD, Charles, Co.: Tem-
 ple, Detroit; Temple, Hoch-
 ester, 6-11.
 HOWARD, Joseph and Clarke:
 Orph. Los Angeles.
 HOWARD, Kibbel and Her-
 bert: Colonial, N.Y.C.: Hipp.,
 Youngstown, 6-11.
 HOWARD'S, Ponies: Keith's,
 Prov., Davis, Pittsburgh, 6-
 11; Orph. B'klyn, 13-18.
 HOWELL, George, Co.: Orph.,
 Winnipeg; Grand, Oakary, 5-
 11.
 HUGHES Mrs. Gene, Co.: Orph.,
 Denver; Orph., Colo-
 rado Springs, 6-7; Orph.,
 Lincoln, 9-11.
 HUNTING and Francis:
 Keith's, Boston, 6-11; Keith's,
 Prov., 13-18.
 HUNTING, L. and M.: Alham-
 bra, N.Y.C.
 HURST, Brandon, Co.: Orph.,
 Stockton, 1, 2; Orph. Fresno,
 3, 4; Orph. Los Angeles, 5-
 11.
 IMHOFF, Conn and Corcoran:
 Lyric, Birmingham, 6-8;
 Princess, Nashville, 9-11.
 INNES and Ryan: Victoria,
 Charleston, 2-4; Orph., Jack-
 sonville, 6-8; Bijou, Savan-
 nah, 9-11; Lyric, Richmond,
 13-18.
 INTERNATIONAL Girls: Alham-
 bra, N.Y.C.
 JAHNS, Three: Keith's, In-
 dianapolis.
 JANIS, Elsie, Davis, Pitts-
 burgh; Keith's, Cleveland, 6-
 11; Keith's, Cinl., 13-18.
 JARDON Dorothy: Orph., Oak-
 land; Orph., Frisco, 5-11.
 JONES, Johnny, Jolly: Orph.,
 Winnipeg; Grand, Oakary, 5-
 11.
 KAJIYMA: Bushwick, B'klyn;
 Alhambra, N.Y.C., 6-11;
 Keith's, Prov., 13-18.
 KEIT and De Mont: Princess,
 Nashville, 2-4.
 KELLY, Jamie: Royal, N.Y.C.
 KENO and Green: Royal, N.Y.C.
 C, 13-18.
 KEVIN Family: Keith's,
 Toledo, 6-11; Keith's, Cleve-
 land, 13-18.
 KETCHUM and Chestnut:
 Lyric, Birmingham, 2-4;
 Orph., Chattanooga, 6-8;
 Grand, Knoxville, 9-11; Colo-
 nial, Norfolk, 13-15; Bijou,
 Richmond, 16-18.
 KING and King: Forsythe,
 Atlanta; Orph., Jacksonville,

6-8; Bijou, Savannah, 9-11;
 Victoria, Charleston, 16-18.
 KING, Maile, Co.: Orph., New
 Orleans.
 KINGSBURY, Lillian, Co.:
 Grand, Calgary, Can.; Orph.,
 Seattle, 5-11.
 KIRK and Forsythe: Keith's,
 Boston.
 KITAMURAS Five: Orph., Oak-
 land; Orph., Los Angeles, 5-
 11.
 KLASS and Bernie: Temple,
 Hamilton, Can.; Orph., Lon-
 don, 6-11; Keith's, Prov., 13-
 18.
 KNAPP and Cornelia: Hipp.,
 Youngstown.
 KRAFT and Gros: Davis, Pitts-
 burgh, 6-11; Shea's, Buffalo,
 13-18.
 KRAMER and Morton: Mary-
 land, Balto.; Bushwick,
 B'klyn, 13-18.
 KUMA, Tom: Roanoke, Roan-
 oke, Va., 9-11; Bijou, Rich-
 mond, 13-18; Colonial, Nor-
 folk, 16-18.
 KURTIS Roosters: Orph., Den-
 ver, 7; Orph., Colorado Springs,
 6-7; Orph., Lincoln, 9-11.
 LADY Alice's Pets: Temple,
 Hamilton, Can.; Temple, Det-
 roit, 13-18.
 LADY Sea Mel: Maj., Ohio,
 Keith's, Dayton, 13-18.
 LAI Mon Kim: Hipp., Youngs-
 town, 6-11; Keith's, Toledo,
 Rapids, 6-11; Keith's, Toledo,
 13-18.
 LAMBERTI: Orph., Frisco:
 Orph., Los Angeles, 5-11.
 LAMONT'S Cowboys: Orph.,
 Minneapolis; Maj., Ohio, 5-
 11; Keith's, Columbus, 13-18.
 LANGDON, Harry, Co.: Orph.,
 Frisco; Orph., Oakland, 5-11.
 LANGTRY, Mrs.: Keith's,
 Cleveland; Maj., Ohio, 6-11.
 LAURIE and Bronson: Palace,
 Ohio; Columbia, St. Louis, 6-
 11.
 LAVINE, Ed, Gen.: Temple,
 Detroit, 13-18.
 LE GROH'S: Colonial, Erie,
 Pa., 13-18.
 LE HOEN and Dupre: Orph.,
 Minneapolis, 5-11.
 LEIGHTON and Kennedy: For-
 sythe, Atlanta, 6-11.
 LEIGHTON'S, Three: Orph.,
 St. Paul; Orph., Minneapolis,
 5-11.
 LEIPZIG: Prospect, B'klyn,
 13-18.
 LEITZEL, Miss: Orph., Lin-
 coln, 2-4; Orph., Kansas City,
 5-11.
 LEON, Daisy: Royal, N.Y.C.,
 6-11.
 LEON, Great: Keith's, Colum-
 bus, 6-11; Keith's, Cleveland, 13-
 18.
 LEON Sisters, Co.: Orph., Min-
 neapolis.
 LEONARD, Eddie, Co.: Orph.,
 Memphis; Orph., New Or-
 leans, 5-11.
 LEVAN, Paul and Dobbs:
 Orph., Fresno, 3-4.
 LEVY, Bert: Orph., Montreal;
 Keith's, Prov., 5-11; Keith's,
 Boston, 13-18.

LEWIS, Henry: Colonial, Erie,
 Pa.; Shea's, Buffalo, 6-11;
 Shea's, Toronto, 13-18.
 LIGHTER and Alexander Em-
 press, Grand Rapids, 6-11.
 LITTLE Stranger: Shea's, Buf-
 falo; Shea's, Toronto, 6-11;
 Hipp., Youngstown, 13-18.
 LLOYD and Britt: Prospect,
 B'klyn.
 LONDON'S Four: Keith's,
 Cleveland.
 LONG Tack, Sam, Co.: Colum-
 bia, St. Louis; Maj., Mil-
 waukee, 5-11.
 LOUGHLIN'S Dogs: Bushwick,
 B'klyn; Orph., B'klyn, 6-11.
 LOVE in the Suburbs: Orph.,
 St. Paul.
 LUNETTE Sisters: Temple,
 Rochester; Davis, Pittsburgh,
 6-11.
 LYONS and Yocco: Bijou, Sav-
 annah, 2-4; Bijou, Rich-
 mond, 6-8; Colonial, Norfolk,
 9-11; Keith's, Phila., 13-18.
 MACK, Charles, Co.: Hipp.,
 Youngstown; Orph., Memphis,
 5-11.
 MACK and Walker: Orph.,
 B'klyn; Keith's, Wash., 6-11;
 Colonial, N.Y.C., 13-18.
 MACK'S Aerial: Alhambra,
 N.Y.C., 6-11.
 MADDEN, Lew and Gene:
 Ford: Empress, Grand Rap-
 ids; Keith's, Toledo, 6-11;
 Empress, Grand Rapids, 13-
 18.
 MANG and Snyder: Orph., Los
 Angeles.
 MANN, Sam, Co.: Alhambra,
 N.Y.C.
 MARIA, Lo: Palace, Ohio, 5-
 11.
 MARLOTTE, Harriet, Co.:
 Orph., Minneapolis, 5-11.
 MARRIED Ladies' Club: Do-
 minion, Ottawa; Bijou, Rich-
 mond, 6-8; Colonial, Norfolk,
 9-11; Forsythe, Atlanta, 13-
 18.
 MARTINI and Maximilian:
 Colonial, Norfolk, 2-4.
 MARTINS, Flying: Keith's,
 Columbus; Keith's, Cinl., 6-
 11; Keith's, Indianapolis, 13-
 18.
 MARTIN'S Four Roses:
 Keith's, Boston.
 MARK Brothers, Co.: Lyric,
 Birmingham, 6-11; Forsythe,
 Atlanta, 13-18.
 MARYLAND Singers: Keith's,
 Prov.; Alhambra, N.Y.C., 6-
 11; Maryland, Balto., 13-18.
 MARON, Harry Lester: Orph.,
 B'klyn; Alhambra, N.Y.C., 6-
 11; Bushwick, B'klyn, 13-18.
 MARON-Keeler, Co.: Keith's,
 Prov.; Prospect, B'klyn, 13-
 18.
 MATO and Tally: Orph., Salt
 Lake City; Orph., Denver, 5-
 11.
 McCLLOUD and Carp: Orph.,
 Omaha, 5-11.
 McCONNELL and Simpson:
 Orph., B'klyn, 6-11.
 McORMACK and Wallace:
 Orph., Oakland; Orph., Frisco,
 5-11.

McDERMOTT, Billy: Orph.,
 Fresno, 3-4; Orph., Los Ange-
 les, 5-11.
 McDEVITT, Kelly and Lucy:
 Palace, Ohio, 5-11.
 McFARLAND, Marie and Mary:
 Keith's, Louisville; Keith's,
 Prov., 13-18.
 McGUIRE, Anthony: Keith's,
 Louisville, 6-11.
 McIntyre and Heath: Bush-
 wick, B'klyn; Keith's, Boston,
 6-11.
 McIntyre, Frank, Co.:
 Keith's, Indianapolis; Keith's,
 Columbus, 6-11; Keith's,
 Louisville, 13-18.
 McKay and Ardine: Keith's,
 Dayton; Columbia, St. Louis,
 5-11.
 McWATERS and Tyson:
 Orph., St. Paul, 5-11.
 MEDLIN, Watson and Tower:
 Orph., Jacksonville, 2-4;
 Grand, Knoxville, 6-8; Orph.,
 Chattanooga, 9-11; Princess,
 Nashville, 13-15; Lyric, Bir-
 mingham, 16-18.
 MEHAN'S Dogs: Keith's,
 Toledo, 13-18.
 MELILLO Sisters, Four:
 Shea's, Buffalo.
 MELROSE, Bert: Keith's,
 Phila.; Orph., B'klyn, 6-11.
 MELVIN, E. Mary: Bijou,
 Richmond, 6-8; Colonial,
 Norfolk, 9-11; Victoria,
 Charleston, 16-18.
 MEREDITH and Snocor:
 Garrett, Wilmington, Del., 6-
 11.
 MERIAN'S Dogs: Temple, Det-
 roit; Temple, Rochester, 6-
 11; Keith's, Wash., 6-11.
 MERRILL and Otto: Bushwick,
 B'klyn; Alhambra, N.Y.C., 6-
 11.
 METROPOLITAN Dancers:
 Orph., St. Paul, 5-11.
 MEYER, KOS, Four: Orph.,
 B'klyn; Bushwick, B'klyn, 6-
 11; Colonial, N.Y.C., 13-18.
 MINON: Keith's, Boston;
 Keith's, Prov., 6-11; Orph.,
 B'klyn, 13-18.
 MILLERSHIP, Florrie: Orph.,
 Omaha.
 MILO, Keith's, Cleveland.
 MILTON and De Long Sisters:
 Keith's, Cinl.; Keith's,
 Louisville, 13-18.
 MIRANO Brothers: Orph.,
 Frisco; Orph., Sacramento,
 6-7; Orph., Stockton, 8, 9;
 Orph., Fresno, 10, 11.
 MISHKA, Olga, Trio: Orph.,
 Sacramento, 6, 7; Orph.,
 Stockton, 8, 9; Orph., Fresno,
 10-11.
 MONROE and Mack: Keith's,
 Wash.; Keith's, Phila., 6-11;
 Maryland, Balto., 13-18.
 MONTGOMERY, M. Co.: Maj.,
 Milwaukee; Maj., Ohio, 6-11.
 MOON and Morris: Bushwick,
 B'klyn; Keith's, Phila., 6-11;
 Maryland, Balto., 13-18.
 MOORE and Hagar: Orph.,
 Denver; Orph., Colorado
 Springs, 6, 7; Orph., Lincoln,
 9-11.
 MOORE, Gardner and Rose:
 Orph., Montreal, 9-11; Do-
 minion, Ottawa, 13-18.
 MOORE, O'Brien and McCor-
 mick: Orph., Frisco, 5-11.
 MORGAN Dancers: Hipp.,
 Youngstown; Keith's, Phila.,
 13-18.
 MORGAN, J. and B.: Keith's,
 Phila.; Keith's, Prov., 6-11.
 MORIN Sisters: Orph., Mem-
 phis; Orph., New Orleans, 5-
 11; Lyric, Birmingham, 13-
 15; Princess, Nashville, 16-
 18.
 MORI Brothers, Three: Keith's,
 Louisville, 6-11.
 MORLEY, Victor, Co.: Orph.,
 Omaha; Orph., Kansas City,
 5-11.
 MORRELL, Beatrice and Sex-
 tette: Maryland, Balto.;
 Bushwick, B'klyn, 13-18.
 MORRIS, William, Co.: Pros-
 pect, B'klyn.
 MORRISSEY and Hackett:
 Orph., B'klyn; Keith's, Bos-
 ton, 6-11.
 MORTON, Clara: Colonial, N.
 Y.C.
 MORTON, Ed.: Grand, Cal-
 gary, Can.; Orph., Seattle, 5-
 11.
 MORTON, Paul and Naomi:
 Glens, Colonial, N.Y.C.
 MORTON, Sam and Kitty:
 Prospect, B'klyn.

MORTON and Moore: Royal,
 N.Y.C., 13-18.
 MOSCONI Brothers: Orph.,
 B'klyn; Maryland, Balto.,
 6-11.
 MULLEN and Coogan: Keith's,
 Louisville; Temple, Detroit,
 6-11; Temple, Rochester, 13-
 18.
 MURPHY, Frankie: Orph.,
 Frisco, 5-11.
 MYRL and Delmar: Colonial,
 N.Y.C.; Orph., B'klyn, 6-11;
 Alhambra, N.Y.C., 13-18.
 NARON'S Birds: Keith's,
 Cleveland; Keith's, Louisville,
 6-11.
 NASH, George: Temple, Det-
 roit; Temple, Rochester, 6-
 11.
 NATALIE Sisters: Orph.,
 Seattle; Orph., Portland,
 Ore., 5-11.
 NAVARRE, Natalie: Colonial,
 Erie, Pa., 6-11.
 NAVASSAR Girls, Sixteen:
 Bijou, Savannah, 6-8; Bijou,
 Norfolk, 6-8; Bijou, Rich-
 mond, 9-11.
 NAZARRO, Nat. Troupe: Mary-
 land, Balto.
 NEDERVELD'S Baboons:
 Keith's, Columbus, 6-11; Em-
 press, Grand Rapids, 13-18.
 NESBIT, Evelyn, and Jack:
 Clifford: Orph., Salt Lake
 City, 6-11.
 NEW Producer: Keith's, Phila.,
 6-11.
 NORDSTROM, Francis: Orph.,
 Montreal; Bushwick, B'klyn,
 6-11; Royal, N.Y.C., 13-18.
 NORDSTROM, Marie: Orph.,
 Memphis; Orph., New Orleans,
 5-11.
 NORTH, Frank, Co.: Keith's,
 Prov.
 NORTON, Ruby, and Sammy:
 Lee: Keith's, Prov.; Orph.,
 Montreal, 6-11; Shea's, Buf-
 falo, 13-18.
 NOVELLES, Temple, Detroit;
 Temple, Rochester, 6-11.
 NUGENT, J. C., Co.: Keith's,
 Cleveland; Keith's, Louis-
 ville, 6-11; Keith's, Indian-
 apolis, 13-18.
 OAKLAND, William, Co.: Pros-
 pect, B'klyn.
 ODIVA: Alhambra, N.Y.C.
 OHRMANN, Chilson, Mme.:
 Orph., St. Paul; Orph., Win-
 nipeg, 5-11.
 OLEY, Charles: Temple,
 Rochester; Keith's, Cinl., 6-
 11; Keith's, Indianapolis, 13-
 18.
 OLD Homestead Eight: Keith's,
 Ohio; Keith's, Prov., 6-11;
 Orph., Montreal, 13-18.
 OLIVER and Oip: Dominion,
 Ottawa; Shea's, Buffalo, 6-
 11; Shea's, Toronto, 13-18.
 O'NEIL, Doc: Keith's, Cinl.,
 N.Y.C., Dayton, 6-11.
 ORANGE Packers: Grand,
 Knoxville, 2-4; Orph., Jack-
 sonville, 6-8; Bijou, Savan-
 nah, 9-11; Victoria, Charle-
 ston, 13-18.
 OREN and Dooley: Keith's,
 Boston; Colonial, N.Y.C., 6-
 11; Alhambra, N.Y.C., 13-18.
 OVERTONES: Columbia, St.
 Louis, 5-11.
 OXFORD Trio: Colonial, N.Y.
 C, 13-18.
 PADDEN, Sarah, Co.: Keith's,
 Louisville; Keith's, Dayton,
 6-11.
 PAKA Toots Co.: Forsythe,
 Atlanta; Bijou, Savannah, 6-
 8; Orph., Jacksonville, 9-11;
 Bijou, Richmond, 13-15; Colo-
 nial, Norfolk, 16-18.
 PALFREY, Hall and Brown:
 Palace, N.Y.C.; Alhambra,
 N.Y.C., 6-11.
 PALMER, Gaston: Forsythe,
 Atlanta; Orph., Jacksonville,
 6-8; Bijou, Savannah, 9-11;
 Victoria, Charleston, 13-15.
 PARILO and Trabitto: Orph.,
 Phila.
 PARSIFAL: Maj., Milwaukee.
 PARY, Charlotte, Co.: Davis,
 Pittsburgh; Keith's, Wash.,
 13-18.
 PASSION Play of Washington
 Square: Maryland, Balto.,
 Colonial, Erie, Pa., 6-11;
 Keith's, Columbus, 13-18.
 PASSION Play of Washington
 Square (Western): Orph.,
 Oakland; Orph., Frisco, 5-
 11.
 PATRICOLA and Myers:
 Keith's, Wash., 13-18.
 PAYNE and Niemeyer: Palace,

Ohio; Keith's, Cleveland, 6-
 11; Keith's, Cinl., 13-18.
 PEACHES, Six, and a Pear:
 Bijou, Richmond, 2-4.
 PEERS: Keith's, Dayton.
 PETTICOATS: Palace, Ohio.
 Keith's, Cleveland, 6-11;
 Keith's, Indianapolis, 13-18.
 PIERLO and Schofield: Colo-
 nial, N.Y.C., 6-11; Orph.,
 B'klyn, 13-18.
 PIETRO: Orph., Omaha; Orph.,
 Winnipeg, 5-11.
 PILGER and Douglas: Royal,
 N.Y.C.
 POWDER and Capman: Shea's,
 Toronto; Maj., Milwaukee, 5-
 11.
 POWELL, Catherine: Orph.,
 Winnipeg, 5-11.
 PRUETTE, William, Co.:
 Keith's, Wash., 13-18.
 PUCK, Harry, and Eva: Orph.,
 Memphis; Orph., New Orleans,
 5-11; Lyric, Birmingham, 13-
 15.
 QUIGLEY and Fitzgerald:
 Keith's, Toledo; Keith's,
 Cleveland, 6-11.
 QUIROGA: Orph., Kansas City.
 RANDEGGER, G. Aldo:
 Keith's, Wash., 6-11.
 READINGS, Four: Forsythe,
 Atlanta; Bijou, Savannah, 6-
 8; Orph., Jacksonville, 9-11;
 Forsythe, Atlanta, 13-18.
 RED Heads: Keith's, Dayton,
 6-11; Keith's, Indianapolis,
 13-18.
 REGEL, Dorothy: Orph., Mem-
 phis; Orph., New Orleans, 5-
 11.
 REISSNER and Gores: Orph.,
 Sacramento, 6-7; Orph.,
 Stockton, 8-9; Orph., Fresno,
 10, 11.
 REPEL and Fairfax: Victoria,
 Charleston, 9-11; Orph., Chat-
 tanooga, 13-15; Grand, Knox-
 ville, 16-18.
 REYNOLDS and Donegan:
 Orph., St. Paul, 5-11.
 RHOADS, Mack, Major:
 Orph., Salt Lake City; Orph.,
 Denver, 5-11.
 RIALTO: Royal, N.Y.C., 6-11.
 RICE, Andy: Orph., Minneap-
 olis, 6-11.
 RIGOLETTO Brothers: Keith's,
 Boston; Maryland, Balto., 6-
 11.
 RING, Julie, Co.: Orph., Port-
 land, Ore.
 RIVER of Souls: Palace, N.Y.C.
 ROCHEZ Monkeys: Orph., Min-
 neapolis; Orph., St. Paul, 5-
 11.
 ROCK, William and White:
 Orph., Denver; Orph., Colo-
 rado Springs, 6, 7; Orph.,
 Lincoln, 9-11.
 ROGERS, Will: Palace, N.Y.C.
 ROMANOS, Three: Royal, N.Y.
 C, 13-18.
 ROMANOS, Comedy Pets:
 Maryland, Balto., 6-11; Royal,
 N.Y.C., 13-18.
 ROSE, Julian: Colonial, N.Y.
 C, 6-11; Alhambra, N.Y.C.,
 13-18.
 ROSENBAUM: Orph., Kansas
 City; Orph., Omaha, 5-11.
 ROWLAND, Adele, Co.: Colo-
 nial, N.Y.C., 6-11.
 ROYE, Ruth: Palace, N.Y.C.;
 Davis, Pittsburgh, 13-18.
 RUDOLPH, Henry G.: Orph.,
 New Orleans; Orph., Jackson-
 ville, 13-15; Bijou, Savannah,
 16-18.
 RUSSELL, Lillian: Orph.,
 B'klyn; Davis, Pittsburgh, 6-
 11; Keith's, Phila., 13-18.
 RYAN and Lee: Orph., Lincoln,
 2-4; Orph., Kansas City, 5-
 11.
 RYAN and Tierney: Temple,
 Detroit; Temple, Rochester,
 6-11; Keith's, Boston, 13-18.
 SABINE and Bronner: Keith's,
 Prov.
 SALE, Chic: Orph., Los Ange-
 les.
 SALON Singers: Colonial, Nor-
 folk, 13-15; Bijou, Richmond,
 16-18.
 SAMUELS, Ray: Forsythe, At-
 lanta, 6-11.
 ST. DENIS, Ruth, Co.: Mary-
 land, Balto.; Keith's, Wash.,
 6-11; Orph., B'klyn, 13-18.
 SANSONE and DeHill:
 Keith's, Cleveland, 6-11;
 Keith's, Louisville, 13-18.
 SANTET Brothers: Victoria,
 Charleston, 6-8; Bijou, Savan-
 nah, 13-15.
 SANTLEY and Norton: Colo-
 nial, N.Y.C.

FRANK EVANS

suggests we open in Chicago next week at the Majestic

JACK WYATT

and the Original

SCOTCH LAD and LASSIES

Jack Wyatt's Scotch Lads and Lassies offer the regular thing in Highland specialties. They vocalize such bra' ballads as "Annie Laurie," sound the bagpipes, play the base drum in acrobatic style and do the sword dance. We have a soft spot in our hearts for the martial blare of the bagpipes. So we liked Wyatt's specialty, which is distinguished by its lively dancing.

—N. Y. Dramatic Mirror.

Jack Wyatt and his Scotch Lads and Lassies, at the Royal this week, are setting a hot pace for Scotch acts to follow. Without doubt this is the best Highland singing and dancing act on this side of the water. Wyatt has developed his offering into a fast and classy entertainment that can hold its own in the fastest company.

—Billboard.

Playing this week at Wilmington

SANTOS and Hayes: Bijou, Savannah, 6-8; Orph., Jacksonville, 9-11; Victoria, Charleston, 13-15.
SARINE, Vera, Co.: Bushwick, B'klyn, 13-18.
SAVOY and Brennan: Alhambra, N.Y.C.; Keith's, Prov., 6-11.
SAXO Sextette: Hipp, Youngstown; Keith's, Indianapolis, Dayton, 6-11.
SCHEFF, Fritz: Orph., Omaha, 5-11.
SCHMETTANS: Keith's, Boston, 13-18.
SCHOLLER and Dickinson: Keith's, Louisville; Keith's, Dayton, 6-11.
SCHOOL Play Ground: Forsythe, Atlanta, 6-11; Lyric, Birmingham, 13-15.
SHELEY, Blossom: Shea's, Buffalo; Shea's, Toronto, 6-11; Orph., Montreal, 13-18.
SHARP and Turke: Orph., Oakland; Orph., Sacramento, 6, 7; Orph., Stockton, 8, 9; Orph., Fresno, 10, 11.
SHARROCK'S, Palace, Chgo.: Maj., Milwaukee, 5-11.
SHAW, Mary, Co.: Orph., Minneapolis; Orph., St. Paul, 5-11; Temple, Detroit, 13-18.
SHERMAN and Uttry: Keith's, Philadelphia, 13-18.
SIDNEY, George, Co.: Alhambra, N.Y.C.
SILVON Sisters: Royal, N.Y.C., 6-11.
SIMON, Louis, Co.: Colonial, Erie, Pa.; Keith's, Indianapolis, 6-11; Davis, Pittsburgh, 13-18.
SINGER and Zeigler Twins: Orph., Kansas City; Orph., Omaha, 5-11.
SMALLEY, Ralph: Keith's, Dayton; Keith's, Columbus, 6-11; Colonial, Erie, Pa., 13-18.
SMITH and Austin: Orph., Fresno, 3, 4; Orph., Los Angeles, 5-11.
SMITH, Irene and Bobby: Orph., Montreal, 6-11; Dominion, Ottawa, 13-18.
SOCIETY Buds: Lyric, Birmingham; Princess, Nashville, 6-11; Orph., Chattanooga, 13-18.
SONG Revue: Hipp, Youngstown, 6-11; Keith's, Dayton, 13-18.
STAINES Circus: Orph., Omaha.
STANLEY, Allen: Keith's, Indianapolis, 6-11; Keith's, Louisville, 6-11.
STATUES, Five: Bushwick, B'klyn.
STRAUMAN, Al and Fanny: Columbia, St. Louis, 5-11.
STEVENS, Bordeaux and Bennett: Garrick, Wilmington, Del.
STEVENS and Falke: Orph., Winnipeg; Grand, Calgary, 5-11.
STEWART and Donohue: Columbia, St. Louis.
STONE and Haynes: Orph., Seattle; Orph., Portland, Ore., 5-11.
SULLIVAN, Arthur, Co.: Orph., Oakland, 5-11.
SULTANA'S: Grand, Calgary.

Can.: Orph., Seattle, 5-11.
SWEET, Charles B.: Bijou, Richmond, 2-4; Grand, Knoxville, 6-8; Orph., Chattanooga, 9-11; Lyric, Birmingham, 13-15.
SYLVESTER and Vance: Shea's, Buffalo, 13-18.
TANGO Shoes: Keith's, Louisville; Keith's, Cin., 6-11; Keith's, Indianapolis, 13-18.
TAYLOR, Eva, Co.: Orph., Salt Lake City.
THIESEN'S Dogs: Orph., Chattanooga, 6-8; Grand, Knoxville, 9-11; Princess, Nashville, 13-15; Lyric, Birmingham, 16-18.
THOMAS and Hall: Keith's, Indianapolis.
THORNTON, James and Bonnie: Royal, N.Y.C., 13-18.
THURBER and Madison: Maj., Chgo.
TIGHE, Harry and Sylvia: Jason: Keith's, Wash.; Maryland, Balto., 6-11; Keith's, Phila., 13-18.
TOGAN and Geneva: Orph., B'klyn; Keith's, Phila., 6-11.
TOMBOYS, Two: Orph., St. Paul; Orph., Minneapolis, 6-11.
TOMPKINS, Susane: Garrick, Wilmington, Del., 13-18.
TONEY and Norman: Orph., Salt Lake City, 5-11.
TOWER and Darrell: Bushwick, B'klyn, 6-11; Colonial, Erie, Pa., 13-18.
TOYE, Dorothy: Maj., Milwaukee, 6-11.
TUCKER, Sophie: Maryland, Balto., 6-11.
TURNER and Grace: Lyric, Birmingham, 2-4; Victoria, Charleston, 6-8; Orph., Jacksonville, 13-15; Bijou, Savannah, 16-18.
TUSCANO Bros.: Orph., Salt Lake City; Orph., Denver, 5-11.
TYPES, Three: Columbia, St. Louis; Orph., Memphis, 5-11.
UMBERTO and Sacchetta: Orph., Portland, Ore.
VALLECITA'S Leopards: Keith's, Cin.; Keith's, Indianapolis, 6-11; Keith's, Louisville, 13-18.
VALENTINE and Bell: Grand, Calgary, Can.; Orph., Seattle, 5-11.
VAN and Bell: Orph., Salt Lake City, 5-11.
VAN and Schenck: Keith's, Cin., 6-11; Keith's, Louisville, 13-18.
VANDERBILT and Moore: Orph., Omaha; Orph., Winnipeg, 5-11.
VARGO, Maj., Chgo., 6-11; VASCO, Columbus, 13-18.
VINCENT, Claire, Co.: Temple, Hamilton, Can., 6-11; Orph., Montreal, 13-18.
VIOLETSKY: Royal, N.Y.C., 13-18.
WAKEFIELD, W. H.: Orph., Winnipeg; Grand, Calgary, 5-11.
WAR Brides: Victoria, Charleston, 6-8; Bijou, Savannah, 13-15.
WARREN and Conly: Grand, Calgary, Can.; Orph., Seattle, 5-11.

WARREN and Templeton: Keith's, Wash., 6-11.
WATER Lilies, Six: Bijou, Richmond, 2-4.
WATKINS, Harry: Colonial, Erie, Pa., 6-11.
WATSON, Sisters: Maj., Milwaukee; Keith's, Toledo, 13-18.
WEBER and Fields: Keith's, Phila.; Orph., B'klyn, 6-11; Keith's, Boston, 13-18.
WEEKS, Marlon: Davis, Pittsburgh; Keith's, Toledo, 6-11; Davis, Pittsburgh, 13-18.
WELCH'S, E. Minstrels: Victoria, Charleston; Orph., Jacksonville, 6-8; Bijou, Savannah, 9-11; Bijou, Richmond, 13-18; Colonial, Norfolk, 16-18.
WENTWORTH, Vesta and Teddy: Colonial, Erie, Pa., 6-11; Keith's, Dayton, 13-18.
WESTON Willie: Maj., Chgo.
WHEATON and Harry Carroll: Palace, Chgo., 5-11.
WHEELER, B. and R.: Shea's, Buffalo, 6-11.
WHEELER, Bert, Co.: Orph., Seattle; Orph., Portland, Ore., 5-11.
WHELAN, Albert: Colonial, N.Y.C.
WHIFFEN, Thomas Mrs., Co.: Palace, N.Y.C.
WHIPPLE, Huston, Co.: Orph., Kansas City; Orph., Omaha, 5-11.
WHITE and Clayton: Colonial, Erie, Pa.; Empress, Grand Rapids, 13-18.
WHITE, Carolina: Orph., New Orleans.
WHITE, Porter J., Co.: Empress, Grand Rapids; Keith's, Toledo, 13-18.
WHITEFIELD, 6-11; Ireland: Shea's, Buffalo, 6-11; Shea's, Toronto, 13-18.
WHITING and Burt: Orph., Frisco, 5-11.
WILDE, Mr. and Mrs. G.: Keith's, Indianapolis; Keith's, Louisville, 13-18.
WILKENS, C. and A.: Garrick, Wilmington, Del., 6-11.
WILLIAMS, Elsie, Co.: Davis, Pittsburgh, 6-11; Keith's, Cin., 13-18.
WILLIAMS and Wolfus: Princess, Nashville, 2-4; Forsythe, Atlanta, 6-11; Temple, Detroit, 13-18.
WILLARD: Dominion, Ottawa.
WILMER, Walter, Co.: Keith's, Columbus.
WOOD, Britt: Keith's, Phila.; Prospect, B'klyn, 6-11; Royal, N.Y.C., 13-18.
WOOD, Melville and Phelps: Royal, N.Y.C., 6-11.
WRIGHT and Dietrich: Palace, Chgo.; Empress, Grand Rapids, 13-18.
WYNN, Beale: Prospect, B'klyn, 6-11; Keith's, Wash., 13-18.
YARDY'S, Lea: Orph., Lincoln, 2-4.
YOUNG and April: Shea's, Toronto, 6-11.
ZEDA and Hoot: Royal, N.Y.C., 13-18.
ZORA, Gara: Orph., Seattle; Orph., Portland, Ore., 5-11.

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Direction Harry Weber

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IF YOU WANT THE RIGHT KIND
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MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

GOOD MUSIC OR NONE

"Motion pictures are more to be likened to melodrama in its most popular form than to the legitimate drama. On this account music plays a most important part in the effectiveness of the entertainment. If the choice were to be given to the eleven million people in the United States who attend motion pictures daily, whether they wished their motion picture with bad music or no music at all, the vote for the latter condition would be unanimous, I believe."

So says CECIL B. DEMILLE, the director who has done more to improve picture lighting effects than any individual since the advent of DAVID WARK GRIFFITH. Both were stage directors before they took to the screen as a medium for dramatic expression, and they boldly adopted the "Olivette," the "baby spot" and other special lamps which were comparatively unused in motion picture photography. Now Mr. DEMILLE has taken another page from DAVID BELASCO's prompt book and declares that "No music is better than bad." In which pronouncement we heartily agree with him, for the tinnannist and trap drummer have driven us out of more "movie" houses than the glaring lithographs could lure us into. Time and again we have watched feature films with out fingers in our ears, so that the discordant "music" should not distract our attention from the story, and tempt us to "damn with faint praise" a worthy picture. Therefore we are unanimously "wid" DEMILLE when he aims a slam at the boy pianist and the squeaky violin in the many badly managed motion picture theaters in the United States.

"For a motion picture audience to watch an exciting production accompanied by the most impossible kind of music, is as ridiculous as for an opera audience to hear a prima donna sing to the music of the overture. I venture to say that fifty per cent. of the success of a motion picture is dependent upon the manner in which it is exhibited. The present system is absolutely chaotic. The effect produced in motion picture houses by playing big selections of music is just the same as though, at the Metropolitan Opera House, the tenor had finished his great aria and the prima donna came on to sing her love motif but the orchestra kept right on with the tenor's aria.

"It is asking too much of the public to analyze the reasons for the confusion which follows in their own minds; the orchestra starting from nowhere in particular as regards the continuity of the performance, will start playing 'The Tales of Hoffman' and then will play it through to its finish whether the scenes of the picture are comedy, tragedy or pathos."

Mr. DEMILLE says in his opinion, one of the next great developments of the photoplay entertainment will be the uniform distribution of music with the film production.

The question of the proper music as an accompaniment to the motion picture production is not a new problem for Mr. DEMILLE to discuss. When the photo production of GERALDINE FARRAR in

"Carmen" was shown privately to exchange men at the Paramount Convention in Chicago, Mr. DEMILLE in a short address declared:

"Now you have seen what we do. Now you have seen our share towards making a worthy production. You have seen the results of hours of hard work, of thousands of dollars investment and the most earnest co-operation between the world's leading operatic actress and a studio, united in the purpose of making a masterful production. All the advice I have to offer you gentlemen, who are going out over the country and who are closely in touch with the exhibitors, is that you tell them to give the picture half a chance with the public and it will succeed. Tell them not to murder it with a lot of trashy music, and tell them that no music

"The efforts being made upon the part of a few misguided people to blue pencil freedom of the screen, will act as a boomerang," says W. W. IRWIN, General Manager of V. L. S. E., Inc., "that is, will re-act to the advantage of the entire motion picture industry. Moreover, the censor boards themselves are unwittingly doing a great work for the industry in helping us overcome the

most dangerous and common enemy, however—censorship—has caused the manufacturers, exchange men and exhibitors to thoroughly realize that each branch is just as important as the other two; that the interests of the three are interdependent; that an attack upon one is an attack upon all; that each is entitled to respect and confidence; that working together, they constitute a powerful protection, not only for themselves, but for the public welfare, and that no longer must they be 'A house divided against itself.'

"So strenuous is the life of the American people, that they are slow to become interested, but once aroused to the gravity of this issue, we, of the motion picture industry, need have no fear of the decision. The great American public may go wrong temporarily in some things, but it has never been known to go wrong on an issue involving the fundamental principles of our liberty. Wherever an injustice is done, the public is quick to right it, upon it becoming acquainted with the facts.

"We have ample evidence to justify this confidence. Every attempt made to foist legalized censorship upon the people of this country has met with disaster. Away back in 1789, President Adams tried to restrict the freedom of the press which had been gained only after years of darkness and the shedding of much blood, and went down to ignominious defeat for re-election.

"Over in Pennsylvania, only a few years ago, SAMUEL PENNYPACKER, sought to discipline the press which had made his official life, as Governor, far from a happy one, and succeeded only in bringing down upon his head a storm of ridicule such as few public figures have ever suffered.

"But we do not need to go out of our own circle to satisfy ourselves that the American people will never relinquish the principles for which this great republic was founded.

"Out in Los Angeles, recently, a local board of censors sought to impose their private prejudices upon an entire community. The outraged public sentiment which was directed at them not only resulted in their resignations, but forced the authorities to permit the exhibition of the picture, to which the little group of seven short-sighted individuals had so strenuously objected. Mass meetings were held, editorials promulgated, and the entire community aroused to the point where the mistaking of its temper was impossible.

"This victory simply anticipates those which will occur all over the country, when the people realize the bulwarks of American freedom are threatened, when the public conscience is properly stimulated by campaigns of education."

BLUE PENCIL A BOOMERANG



LOIS MEREDITH
(Balthus.)

trials and vicissitudes which all young and great industries must experience.

"In the first place, so ignorant, intolerant, arrogant, in some cases malicious and spiteful have been the acts of these boards, that they are fast becoming the heedless instrument of their own destruction; for the very character of their conduct is gradually causing the busy American public to take notice, and to realize that such power in the hands of a few is not only dangerous to the principles of liberty, but is an insult to our intelligence.

"In the second place, the acts of these censors are fast impressing upon the public the fact that the motion picture is the most important and powerful vehicle of thought transmission so far known to man; so powerful that it is being punished for its very intensity; and that the industry itself is so important to the educational welfare of the people that they cannot afford to allow it to be subjected to injustice.

"In the third place, nothing so quickly makes for the destruction of jealousies and antagonisms between the various branches of the industry, and for the creation of mutual respect and proper business ethics, as a fight against a common and unfair enemy.

"Almost up to the present time, there has existed, either with or without cause, an unfriendly feeling, approaching hostility, between the manufacturers and exchange men on the one side, and the exhibitors on the other side. The



DOROTHY GREEN
(Metro.)

at all is better than bad music. I venture to say that the producers' part in the success of a picture production is only fifty per cent., the other fifty per cent. is up to the exhibitor."

Incidentally, one of the best picture scores we have heard recently is that accompanying the SELIG production of REX BEACH's "Ne'er do Well." It was so completely "in the picture" at all times that we took pains to inquire who arranged it (having heretofore suffered from macerations of GREIG's wonderful music, which should have accompanied "Peer Gynt" instead of being mixed with Southern melodies a la "Birth of a Nation"). The man who accompanied KIRK ANTHONY with appropriate music through his variegated career is S. M. BERG, motion picture arranger for G. SCHIRMER, and his achievement brought him all the orders he can attend to. Which goes to show that good music is appreciated and rewarded.



THE MUTUAL TRAVELER.

JACK LONDON SERIAL

Started at the Vitagraph Company of America Coast Studios

LOS ANGELES, CAL. (Special).—The permanent cast for the big Jack London serial, "Hearts of Three," just begun at the Vitagraph Hollywood studios by Director William Wolbert, will be headed by William Duncan, George Holt, and Carmen Phillips. Others who have big parts all through it are William Weston, Archibald Warren, and John Hopkins. The story of the serial is a gripping one and starts off in the first installment with a big mystery, which becomes more involved and fascinating as the story unfolds. The locale is Panama and some mysterious islands off its coast, on which two descendants of Sir Henry Morgan and the beautiful fiancée of one of them, have many exciting and weird adventures.

Now that the laboratories, dark room, projection room, and camera room are completed, the Hollywood studios are in full sway. The buildings at Santa Monica have been torn down and removed to the new plant, and plans are being made for additional dressing-rooms and a great glass-enclosed studio to be erected in a short time. Outdoor studios are a lot more comfortable than the glass-enclosed sort in the kind of weather Hollywood has experienced for the past two weeks. Some wonderful mirror-like effects were obtained in Rollin Sturgeon's recently completed Blue Ribbon Feature of the Northwest at Big Bear Lake. In one or two of the scenes the lake is like a sheet of glass, reflecting the trees and sky so faithfully as to be almost odd. One of the best evidences of Mr. Sturgeon's ability is his care of incidental details. In the story the time is late Autumn in the Northern Lake district—as the action proceeds, a storm threatens, is preceded by wind, rises stronger, and then the wind increases and snow starts to fall—the snow falls steadily and is soon very deep—then come the scenes with the "huskies" or sledge dogs on the hard packed snow. There were days and days when the wind was not blowing in just the right direction on the lake or with the right amount of intensity to take the scenes as they were required, so Mr. Sturgeon took other scenes instead and these were held over for the exactly right time. Some lovely scenes in falling snow, including a landing of canoes in a blizzard, add to the atmosphere of the whole picture.

STRAND TO THE RESCUE

Proceeds from a performance at the Strand Theater on an afternoon during the forthcoming month will be turned over to the Actors' Fund as a contribution to the \$500,000, which the film industry is trying to collect for the fund. The management has donated the theater and its entire working staff and orchestra.

The entertainment at the Strand will consist of the appearance in person of many popular "movie" favorites. In addition there will be a pretentious musical programme with prominent operatic singers. It will be entirely different from the moving picture performances for the fund to be given through the country on May 15.

PATHE POSTERS AS PRECEPTS

The Washington Irving High School for Girls, the largest girls' high school in the country, is having a poster exhibition in which are shown the best types of poster art. The Pathe one sheet posters of Dorothy Donnelly, Lois Meredith, Pearl White and Jeanne Engels are honored by a prominent place in the exhibition, being the only motion picture posters thus distinguished.

ALBANY FORESEES STATE CENSORSHIP

Prediction that the Ahern Bill Will Be Reported and Passed in the Assembly

ALBANY, N. Y. (Special).—Present indications are that the Ahern motion picture censorship bill will be reported by the Assembly Codes Committee, of which Assemblyman Fred M. Ahern, author of the bill, is chairman. But if the motion picture men are beaten in committee—where they put up a good fight so far as logic is concerned—they may thank one of their own number for "splitting the beans."

The hearing was progressing most favorably for the picture people, and Samuel H. Trigger had just scored some telling points for the exhibitors, when a soft spoken man in priestly garb asked if he knew President Laemmle, of the Universal? Mr. Trigger fell into the trap, and came back with eulogies that should win him the position of Laemmle laureate. Whereupon, the reverend gentleman read a published interview with President Laemmle on the subject of "smutty pictures," with the statement that over 50 per cent. of the exhibitors demanded them, and concluding with the declaration: "If they want them we will make them."

The eloquent pleas of Leo O. Ochs, president of the Motion Picture Exhibitors' League; Secretary J. W. Binder, of the Motion Picture Board of Trade; ex-Assemblyman Bantshoff and A. K. Friend, Esq., representing the Lasky Paramount pictures, were dissipated into thin air when this letter was introduced with dramatic effect worthy of the "movies." Reverend Father Dunne, head of the parochial schools of the Diocese of Albany, solemnly voiced his opinion that uncensored motion pictures were extremely dangerous to children, and Reverend Father Looney, of St. Joseph's Church, declared that censorship would not hurt any honest producers, and therefore they certainly could have no strong objection to it.

Various other speakers pro and con were heard, but those who know the influence of these leaders of the Catholic Church in Albany are even predicting that the bill will be reported and passed in the Assembly.

E. F. G.

ESSANAY GETS GILLETTE COURT SUSTAINS TRIANGLE

"Sherlock Holmes" and "Secret Service" to be Filmed as V.L.S.E. Features

William Gillette, the pre-eminent American character actor, has at last succumbed to the lure of the screen through the medium of the Essanay Company. "Sherlock Holmes" and "Secret Service," the two world famous plays of which he is the author, and in which he starred, will be pictureized and released on the V.L.S.E. programme.

These plays will be produced in multiple reels, and everything possible will be done to insure their success on the screen. Mr. Gillette will be supported by some of the best known screen stars.

Mr. Gillette has just closed an unusually successful season on the stage, and went to Essanay immediately after his last performance. He has never before consented to adapt to pictures the plays which he wrote and made famous in playing the leading roles. The popularity awaiting pictureization of these two gripping dramas has been recognized by producers for some time, but repeatedly Mr. Gillette has rejected all offers until he agreed to play for Essanay.

Wm. Gillette has had a stage career rivalled by few actors of all time. He was born in Hartford, Conn., July 24, 1855, the son of Francis Gillette, long a United States Senator from Connecticut. His elder brother, Edward Hooker Gillette, also entered politics, having served in Congress as a representative from Iowa, to which State he moved from New England.

Following graduation from a preparatory school young Gillette chose the stage as his profession, and played in stock companies while completing his education with special courses at the University of New York, Massachusetts Institute of Technology, and Boston University.

In 1877 he undertook theatrical work exclusively and played with stock companies successfully at New Orleans, New York, Boston, Cincinnati, and Louisville.

By this time he had won national recognition and decided to attempt the staging of several plays which he had written for himself. This he did with encouraging success, and since he has written everything in which he has appeared.

Rothapfel Regime Continued at the Knickerbocker by Justice Cohalan

Justice Cohalan in the Supreme Court of New York has denied the application of Robert W. Walton for an injunction restraining the Triangle Film Corporation from conducting its present style of performance in the Knickerbocker Theater. The principle feature of the opinion is the fact that the introduction of moving pictures into a theater whether they be as a continuous performance or otherwise does not affect the standing of the theater as a first-class place of amusement.

Through the introduction of moving pictures and photoplays into the theatrical field there has occurred therein an evolution in the production and presentation of plays," writes Justice Cohalan in his opinion. "In fact, the entire trend of the business may have so evolved as to permit the defendants to carry on their business as now being conducted without violating the restrictive covenants of the lease. Even though irreparable injury be shown, in view of the short time which the lease has to run, unless the right of those seeking the injunction is clear and unmistakable, this court may not intervene to prevent the use of the theater in the manner that it is now conducted."

Mr. Golet sought to oust the Triangle because of the introduction of musical numbers, pictorial films and other entertainment which S. L. Rothapfel made part of the performance in which Triangle plays were the features; maintaining that the "continuous" policy at revised prices lowered the classification of his theater. Multitudes of affidavits on this "class" contention were submitted, but the court held that it was a matter of serious question, whether the case could be decided on affidavits. Justice Cohalan finally decided that the defendant had not violated the covenants of the lease; adding that the case was novel and far-reaching in its importance.

H. B. Warner, in his first Triangle picture, entitled "The Raiders," is the current week's feature at the Knickerbocker, reinforced by comic and topical films, interspersed with vocal and orchestral music.



ETHEL GRANDIN.

RICH "LITTLE PEPPINA"

Pickford Film Overwhelms Broadway Theater with Wave of Prosperity

Never in the history of the Broadway Theatre since its conversion into a motion picture house by Paramount has any film approached the record made by Mary Pickford's "Peppina," according to Manager Langfeld. The former record for the house was held by Geraldine Farrar in "Temptation," but on the opening day the record established by the prima donna was decisively eclipsed by the acknowledged idol of the screen, and the same held true for Monday.

On Tuesday and Wednesday the mob which stormed the theater in ever-increasing numbers made it necessary for the manager of the theater to call for the assistance of the police. One hour after the first contingent of reserves had arrived on Tuesday in response to the management's appeal, another squad was dispatched to their assistance as they were unable to cope with the situation.

"Never have I put in such a day," declared Mr. Langfeld. "From a financial standpoint, it was the greatest in the history of the theater. I could not begin to say how many people there were who failed entirely to get inside the lobby—there were some who never even reached Broadway on the line that swung around the corner and extended west along Forty-first Street."

Adolph Zukor, President of the Famous Players Film Company, was well pleased with the showing which the picture has made, but was not in the least surprised.

"Though we were all firmly convinced that 'Peppina' was the greatest thing Miss Pickford has ever done on the screen, we carefully avoided making any claims for the production in all our advance announcements because our opinion would naturally be discounted as mere 'press stuff'—and bromide at that. Accordingly we announced 'Peppina' simply as the longest feature in which Miss Pickford has ever appeared and her first Italian characterization. We left it for the critics to call it her greatest triumph, and they have been unanimous in so doing."

It was very gratifying to us to find that the pains which were taken in obtaining the correct atmosphere for 'Peppina' and the fact that we carried all the available Italian theatrical talent in New York in our efforts to give Miss Pickford the best possible support have been so readily appreciated by those who are in a position to speak authoritatively on the subject.

"Poor Little Peppina," by its tremendous success, has determined the question of the future for us as regards the releasing of other exceptional features starring Miss Pickford. We already are at work on plans for the next production, which will be a factory story. The exact release date has not as yet been determined upon, but it is safe to say that this second feature extraordinary will follow 'Poor Little Peppina' by approximately six weeks."

EARLY MOVIES FOR VASSAR

Marguerite Clarke to Appear in a Saturday Morning Matinee at the Broadway

There will be a special picture performance to be given at the Broadway Theater, Saturday, March 4, at 10:30 A. M. for the benefit of the \$1,000,000 endowment fund of Vassar. Mr. Langfeld, the manager, has been more than generous in giving up the theater for the first production of Marguerite Clarke's new photoplay, "Out of the Depths," produced by Famous Players. Miss Clarke, herself, expects to appear before the screen and Inez Milholland Bolts, seavin of the Class of 1909, who is managing the performance, will also speak.



ROSE MELVILLE, AS "SIS HOPKINS," IN "SHE CAME, SHE SAW, SHE CONQUERED"—(KALEM)

COLLIER AS A KAY-BEE

Trick Photography Helps the Comedian Make Fun on the Screen

Those who have followed the startling development in the art of trick photography are said to have further sensations awaiting them when "The No-Good Guy," the Triangle Kay-Bee feature in which William Collier is starred, is presented to the public. Even some of the weird and uncanny effects recently achieved by Keystone comedies are said to be outdone in this picture.

The principal tricks center about the supposed hallucinations of Collier while under the influence of liquor. His bed reaches for a decanter of liquor it proves so elusive that he is unable to grasp it, although he gives it a merry chase.

In addition to trick photography, other scenes in the play are said to have attained the highest degree of the camera art. A number of the scenes were made at night during a heavy fog. Light and shadow effects that are declared to be striking in the extreme also were obtained.

Collier is declared by Producer Thomas H. Ince to be a perfect picture "type," in that he photographs exceedingly well. The comedian, however, while taking a delight in his work before the camera, dislikes posing for "still" photographs.

GAUMONT GOINGS ON

Miss Marguerite Courtot is now being filmed in "Feathertop."

Miss Mildred Gregory will be seen on the screen as a star in "According to Law."

Miss Iva Shepard has been having the time of her life, riding a camel in "The Haunted Manor."

Gerald Griffith is with the Gaumont company at Jacksonville, Fla.

Henry W. Pemberton is playing an East Indian Rajah in the Gaumont production of "The Haunted Manor."

Charles Graham has been engaged by the Gaumont company for a role in "Feathertop," supporting Marguerite Courtot.

Miss Helen Marten recently had a trip to the Florida Everglades where she was caught by the camera in "According to Law."

Alan Robinson, assistant to Supervising Director Richard Garrick will be seen in a juvenile role in the forthcoming Gaumont-Mutual Masterpicture, "According to Law," which will be released March 6.

CABANNE RAIN AND WIND MAKER

William Christy Cabanne, who directed the "Daphne and the Pirate" picture, featuring Lillian Gish, which found particular and instant favor not only with the film public, but with the film producing world itself, is introducing a number of big innovations into the Russian story he is now producing, "Marja of the Steppes," by William E. Wing, is the name of this script in which Miss Gish has the title role. Its atmosphere is truly Russian and Mr. Cabanne proved himself to be an apt scenic artist when he built a forest scene with a brook, a dense underbrush and trees on what was formerly just a stretch of yellow clay in the vicinity of the Fine Arts studio. Here a tremendous storm scene was filmed with a rain that drenched everybody both in the scene and within fifty feet of its taking, a gale inspired by two aeroplanes just outside the set, made curtain scenes in this picture ones of especial realism.

Mr. Cabanne is the Griffith director who is noted for the bigness and broadness of his work and for the strength which typifies the pictures made under his direction. Also he is known as the man with the perpetually good disposition, and is one of the most likeable directors in the Hollywood colony.



WILLIAM CHRISTY CABANNE
(Fine Arts Director).

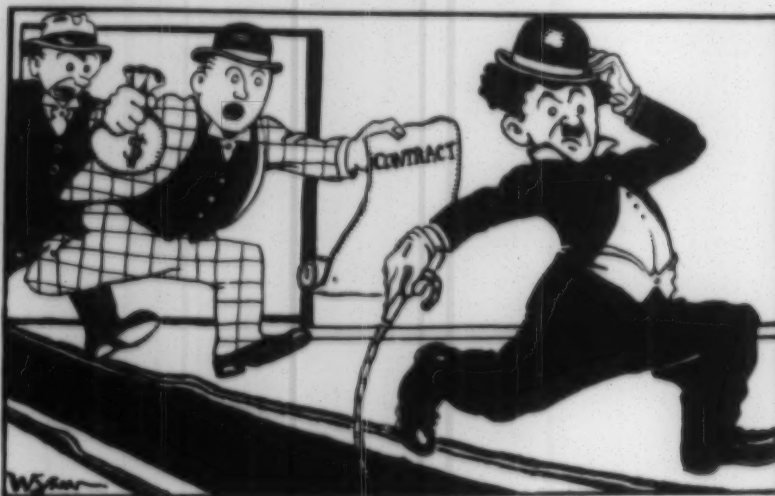
CHARLIE CAPTURED BY MUTUAL

Chaplin Chase Concluded When John R. Freuler Ties Him to a \$10,000 Per Week Contract

Official announcement has been made by John R. Freuler, president of the Mutual, that a year's contract has been signed with Charlie Chaplin, with a renewal clause tacked on the end of it. Mr. Chaplin will receive a salary of \$10,000 per week and a bonus of \$150,000, or \$670,000 for his year's work. A special producing company is to be formed, a new studio built in California and as soon as this can be completed Charlie will start in work producing two-reel comedies every month. The contract was signed at the Mutual offices last Saturday. All of the arrangements were made by Sydney Chaplin, brother of the Harry Lauder of the screen.

Gives \$1300 to Actors' Fund

Charles Chaplin slipped into the offices of the moving picture campaign for the Actors' Fund of America at 30 East Forty-second Street, New York city, last Saturday, and deposited with Samuel Goldfish, chairman of the executive committee, a check for \$1,300, half of the amount he received for appearing at the Hippodrome last Sunday night.



POLITICS IN PICTURES

Theodore Roosevelt, Ex-President, Stars in Second Release of Paramount Pictographs

Enter: Theodore Roosevelt (motion picture star).

"We must prepare," he registers.

"I believe in the fullest liberty within our borders, and therefore I believe in efficiency in preparedness to prevent the restriction of this liberty by people outside our own borders," he continues to register.

"Preparedness means discipline; and in a democracy it is of the highest importance for us to discipline ourselves; and in doing so we would prepare ourselves, not merely to defend our own rights against alien foes, but to encourage the habits of orderly liberty and disciplined efficiency, which will enable us to solve our own difficult social and industrial problems," he follows.

"In a democracy every man has his duties as well as his rights. And it is just as much every man's duty to train himself to defend the rights of the commonwealth as a whole as it is his duty to pay his share of the taxes for the running expenses of the commonwealth as a whole."

Exit: Theodore Roosevelt.

Those are the thoughts of Theodore Roosevelt, ex-President of the United States. Those very thoughts are visualized in a most unique manner in the second release of the Paramount Pictographs. A cartoon by J. R. Bray entitled "Bronco Buster" pictures President Wilson on the "Congressional mule" endeavoring to climb up the "hill to Preparedness" over the obstacles of "army appropriations," "aeroplane appropriations" and "coast defense."

President Hodkinson, of the Paramount Pictures Corporation, has the assurance that the Pictographs have become the Fifth Estate, and that by means of the motion picture screen topics of vital importance to the nation can be driven home through the motion picture screen. He has been the first to seize this opportunity, granting over 2,000,000 people each day the privilege of seeing the things they read in the magazines and newspapers.

SHOT ONCE TOO OFTEN

George Fitzmaurice, who is producing Pathe's "Big Jim Garrity" has had his company down in Georgia for several days at a stretch. "Fitz" finally lost all track of the passage of time. When Sunday came he braved the elements and went out into the back yard of the country hotel and practiced shooting at a mark. Within ten minutes he had been arrested, arraigned before a magistrate at his home and fined \$25 and costs for "hunting on the Sabbath."

"I want to have the historical distinction of being the first individual contributor to the five hundred thousand dollars which the allied moving picture interests of this country have undertaken to raise for the Actors' Fund by May 15," he declared. "The rest of the money paid me has been sent to a similar worthy cause in England."

"Every member of the moving picture industry, in whatever capacity, should be prompt and proud in responding to the call of this great charitable appeal. Personally, I am confident that, despite the stupendous nature of the philanthropic project, the response will be so unanimous and nationwide that the golden flood will easily reach \$500,000 in the allotted time."

"And please announce for me that I have positively and absolutely made my last public appearance in person. No one realizes my shortcomings on the speaking stage more than I. It is not my sphere. I am timid, awkward, ill at ease and disappointing to the audience, who are led to expect so much from me after having seen me on the screen."

PATHE NEWSMEN JAILED

Spent a Night in Jail Rather Than Give up Their Wreck Films

True to their newspaper training, two of the staff of the Pathe Weekly spent the night in jail rather than surrender to the officials of the Lehigh Railroad Company pictures of the spectacular wreck of two Lehigh trains which they had obtained at Greenville, N. J., last Saturday. The men, Bras and Salais, of the Pathe staff, had obtained the pictures when the railroad officials demanded that they destroy the negatives under threat of imprisonment for trespass. The men refused to do this and were haled to the village jail. While there one of them substituted an unexposed magazine for the exposed one and surrendered his camera to the officials, who carefully destroyed the film and allowed him to return to New York, where he turned over his negative. The picture will appear in the Pathe Weekly to-day.

PATCH ON THE SPOT

Wm. Moore's Live Wire Methods Get Him "Ne'er-Do-Well" for Pittsburgh

William Moore Patch, of the Pitt Theater, Pittsburgh, has just booked "The Ne'er-do-well" for four weeks or longer for his Pitt Theater at Pittsburgh. Mr. Patch is considered one of the liveliest exhibitors in the country, and is very well known through his fight with the censors in securing the freedom of the motion picture on the screen.

Before making the booking, Mr. Patch visited the office of Sol. L. Lesser, where he personally reviewed the picture, and returned to Pittsburgh and closed the deal over long distance call.

CAMERAGRAPH CLUB BALL

Monday evening, Feb. 21, the Cameragraph Club, composed of heads of departments in the factory of the Nicholas Power Company, made merry at their annual ball, in Arcadia Hall, Brooklyn. The ball was attended by over three thousand. Dancing commenced at an early hour and during the intermissions a series of Vitagraph pictures and several acts of excellent vaudeville were shown. One of the pleasing features of the evening was the singing of Miss Marie Hauß Corlova, John E. Rogers, Al Edwards, Mildred Demonti and George Holden completed the programme. The pictures shown were projected by a latest model Power's 6B machine and an atmospheric screen was used through the courtesy of Mr. Schotta of that company. The grand march was led by Mr. Nicholas Power, president of the company, which bears his name, accompanied by Miss Hannah Bird and followed by the president of the Cameragraph Club, Mr. Theodore Chleemann and Mrs. Chleemann. Among those present were Charles Kessel of the New York Motion Picture Co., F. E. Bourne, F. J. Beecroft, DRAMATIC MIRROR; George Blaisdell, Moving Picture World; Charles Condon, Motography; John Cavanaugh, Frank Ortega, Mr. Hornstein, John Laboud of Venezuela, Edward Earl, Treasurer, John Skerrett, general manager; Will C. Smith, assistant general manager; William Barry, Arthur Lang, Fred J. Bird, E. E. Bellart, Jacob Orstein, P. J. Leoni and Joseph Curcia. Mr. S. S. Cassard and Mr. Hector J. McKinnon are to be congratulated on the very efficient manner in which they handled the ball.



G. A. COOPER,
Assistant General Manager of the American
Correspondence Film Company.

V. L. S. E. IN CANADA

Branch in Montreal Opened and Additions to Sales Staff Announced

To meet the demand of the rapid expansion of business the V. L. S. E. has been compelled to establish a branch office in Montreal, Canada. This makes a total of twenty-three exchanges, an outgrowth from the original five with which the Big Four began business ten months ago. In keeping with the increase in the number of offices, the sales force has also been augmented: M. Morrison and W. H. Levine have been added to the New York office, bringing the total number of salesmen in this office up to nine; S. J. Mayor and R. Bins have been appointed to the Washington and Philadelphia sales staffs respectively. These new men all come to V. L. S. E. with records of successful work for other film concerns.

BOOKING RECORDS SMASHED

Booking records went overboard when in less than a week (six days to be exact) George Kleine booked 1,925 days for his comedy, "The Mishaps of Musty Suffer." This was accomplished through a novel plan for advance-of-release-date showings. There had been very little said or written about "The Mishaps of Musty Suffer," but all that was needed was for an exhibitor to see the comedy—and a booking followed. March 1 has been definitely decided upon as a releasing date, when Harry Watson, the original tramp of "Me, Him, and I" fame, will be launched as a film star.

HAVERHILL'S NEW STRAND

HAVERHILL, MASS. (Special).—The Strand, week Feb. 7-12, started the new serial, "The Strange Case of Mary Page," featuring Henry Walthall and Edwin Mayo. "The Red Circle" is still being shown, followed by "The Becoming Flame," Sam Bernard in "Because He Loved Her," and others. This is the newest addition to our group of show houses and their offerings are drawing crowded houses.

C. T. ISSETELL.

FILMING "MIDWINTER MADNESS"

KINGSTON, N. Y. (Special).—The Universal Film Company has sent a company of players to the surrounding country to take views for the production which will be shown as "Midwinter Madness." The players include Miss Dorothy Phillips, Stanley Walpole, Barrington Barringer, and the capable director, Winthrop Kelly. The company's headquarters are at the Stuyvesant Hotel, and the players enjoyed some real zero weather while traveling around.

A. EDWARD WALKER.

HUNTING HALF A MILLION

Motion Picture Day for the Actors' Fund to be Celebrated May 15th

Half a million dollars in fifteen weeks as the contribution of the motion picture industry towards the Million Dollar Endowment of the Actors' Fund of America is the stupendous project launched by Samuel Goldfish, chairman of the motion picture campaign. This is a year and a time when numerous appeals for charitable funds are being made upon the public, but it is confidently hoped that the motion picture campaign by the very extent of its scope and the whirlwind methods of its propaganda and collection will establish a new record in the history of American benefactions.

Some weeks ago the Actors' Fund of America launched a movement to raise a million dollars to establish a permanent endowment from the interest of which all expenses of the big charity could be met. The endowment also would forever remove the Actors' Fund from the necessity of appeals to the public for support.

Because of the great expansion of the motion picture field and the entrance of thousands of players of the legitimate and musical comedy stages into the film world there has been expressed a desire on the part of those prominent in the pictures to help the Actors' Fund. The directors of the Actors' Fund requested Samuel Goldfish, executive head of the Jassie L. Lasky Feature Play Company, who is one of the youngest and most successful men in the industry, to head the motion picture campaign.

Plans announced recently embrace a national appeal to the public through the twenty thousand motion picture theaters of the United States and to the many thousands of persons employed or interested in every branch of the industry.

In consummating these elaborate arrangements Mr. Goldfish has had the cooperation of every leading man in the industry. In addition to the general committee, of which Thomas A. Edison is honorary chairman, the campaign will be intimately directed by executive and finance committee, composed of Commodore J. Stuart Blackton, treasurer, Arthur H. Spiegler, J. W. Blyden, J. E. Brulatour, William A. Johnston, John Wylie, Mitchell Mark, George Kline, J. A. Best, W. W. Hodgkinson, Marcus Loew, and Adolph Zukor. Mayor Mitchell has consented to serve on the board of honorary directors.

In its general outline the motion picture campaign will be conducted through the great network of distributing forces which are at the command of the principal selling agencies of the industry. Literature will be sent to every exhibitor in the United States, together with lantern slides and circulars to be given away to the public, concentrating all appeals upon one or several days in May. Motion Picture Day of the Actors' Fund will be nationally observed, and by increasing to an appreciable degree the receipts of all motion picture theaters on that day it is the scheme of the committee to exact a small percentage of the day's revenues.

It is estimated that there are between 11,000,000 and 15,000,000 persons daily in the United States who derive amusement and educational recreation from the motion picture. The appeal for a minute portion of the public's expenditures on one day already has been heartily endorsed in many sections of the country. The scheme of campaign has been carefully laid and every movement carefully studied.



OTIS SKINNER IN "KISMET"

The news recently published that Otis Skinner had signed a contract with the California Motion Picture Corporation, and that a massive production of Edward Knott's Oriental pageant-drama, "Kismet," was to be made caused more than the usual ripple which agitates motion picture circles when a great star of the stage leaves the footlights for the camera.

There are many reasons why the dedication of Skinner from the legitimate stage, even though his departure is for but a limited time—is the most sensational news of the film world in years. His standing as an internationally famous artist, as popular in San Francisco as in New York and as noted in London as he is admired at home, makes his decision of extraordinary interest both in the legitimate theater and in the offices and studios of the great picture producing concerns of America.

It is true that many stars of the dramatic stage have "gone into the movies," as they say, in a somewhat superficial tone; but how many of them have created in their studio work the excitement they developed in their announcement of intention to pose before the camera? After the initial statement in the papers, little is heard of them, and the number of players, so-called "legitimate," who have duplicated on the screen their frequently pumped-up dramatic reputation is limited indeed. After a brief period they are placed in their proper sphere relations by the critical decision of motion picture lovers and take second place—if indeed, they are so fortunate as not to take third—to the established stars of the film whose success is based on a knowledge of the peculiar art which motion photography has become.

No dramatic artist, not intrinsically a great actor, in all that the terms implies of skill in pantomime, facial expression, grace of carriage, imagination, mobility of gesture and keen pictorial sense, can hope for permanent success in motion picture playing, where all these elements are demanded and the superficial gift of vocal eloquence has no part.

Otis Skinner's long career as a romantic actor, of which he is now the acknowledged peer on the stage of to-day, fits him in a peculiarly effective manner for the new work he is about to undertake. His training, his natural gifts, his dramatic intelligence as an actor and as a producer, all conspire to fit him in advance for the long occupied without rival on the stage.

That is one reason why the announcement of Skinner's engagement by the California Motion Picture Corporation created a stir in amusement circles.

The successful star of a motion picture drama must have the power to command and control the largest ensemble scenes by the mere force of his personality and his dignity or propriety of appearance. Skinner's achievements in the classic drama, in the great pageantries of Shakespeare and most of all his superb but silent eloquence in the role of Hajj in the staged presentation of "Kismet," are sureties of his powerful popularity when he appears as the ragged alms gatherer, who sits at the entrance of Bagdad's Mosque and craves gifts of the passers by.

It is safe to say that no actor on the English-speaking stage commands in equal degree with Skinner his capacity to enforce his personality, persuade by a gesture, compel by a glance and convince by the forthright manner of a physical eloquence that needs nothing more than an adequate production to make "Kismet" a screen classic.

BOUQUETS FROM BURLINGTON

BURLINGTON, N. J. (Special).—Harvey E. Lippincott, manager of the Auditorium, whose never failing courtesy has won him a host of friends, is showing releases from the Paramount and V-L-S-E studios with Mary Pickford, Marguerite Clark, Blanche Sweet, and other screen favorites. Manager Robinson, of the Regent, continues with Triangle and Universal production.

J. WILL BURN

RAY FORD'S SCREEN SCHOOL

Miss Ray Ford, well known in the motion picture field, has opened a school in Carnegie Hall, where she will teach the young idea how to shoot its personality on the screen. She will work along new lines of development and will not promise a job to her pupils.



LILLIAN GISH, Triangle-Fine Arts.

TRIANGLE SPRING RELEASES

March Comes in Like a Lion and May Go Out Like "The Lamb"

The Triangle Film Corporation announces for its March releases a roster of such stars as Lillian Gish, William S. Hart, John Emerson, Bessie Barriscale, Norma Talmage, Mae Marsh and H. B. Warner, who will have the leading parts in the dramatic features of the month. Sennett will contribute to the Triangle programme the pick of Keystone comedies.

"Martha's Vindication" and "The Moral Fabric," week of March 19, present Norma Talmage, Seena Owen and Tully Marshall, and Frank Mills, Edith Reeves and Howard Hickman respectively. Both are gripping dramatic pictures.

At the close of the month the Triangle will release two real novelties. "Hoodoo Ann" marks the first appearance of Mae Marsh since "The Birth of a Nation," and H. B. Warner of "Alias Jimmy Valentine" fame makes his debut as a Triangle-Ince star in "The Raiders." Miss Marsh is an orphan asylum heroine. Robert Harron is featured with her. In Warner's support are Dorothy Dalton, Henry Belmar, Robert McKim and George Elwell.

"The Raiders" is a Wall Street play. "Mabel Normand, Roscoe Arbuckle, Fred Mace and Joe Jackson are Keystone favorites who will be seen in new Sennett comedies during the month. "Patty" and Mabel will be seen in "The Bright Lights," originally called "The Lure of Broadway."

"WHO'S GUILTY" NEXT

Pathe's New Serial Being Rushed by Arrow Film Co. for April Release

"Who's Guilty?" is to be the next serial released by the Pathe Exchange, and the first episode is scheduled to appear the latter part of April. The new picture is being produced for Pathe by the Arrow Film Corporation, and work is being rushed at the Yonkers studios of this concern.

The "Who's Guilty?" series will consist of fourteen two-reel episodes, each episode a complete picture in itself. The scenarios have been selected from a number of sources, the theme being considered altogether too vast to be handled by one writer alone. Mrs. Wilson Woodrow has novelized the series, which will be published in leading newspapers throughout the country.

Anna Nilsson, who lately scored a big hit in the leading role of "Regeneration" as well as in "The Scarlet Road" and "To Him That Hath," will be the woman star of the new series. Tom Moore, of the ever popular Moore trio, will play opposite her.

The success of Pathe's "Who Pays?" series proved there was a wide field for a series of related interest stories, and the insistent demands from exhibitors led to the decision to produce the "Who's Guilty?" series.

MARCH DEDICATED TO V-L-S-E.

The irrepressible Tom North has turned his versatile talents to a musical composition, called the "Big Four March," which the V-L-S-E purposes to send their exhibitors throughout the country for distribution to their patrons. North, who holds down the V-L-S-E office in the Seattle territory, had kept his associates, exchange men generally, and exhibitors in that section of the country, on tip-toes of expectancy as to what he would do next, but no one had ever yet accused this Jack-of-all-trades of being a musician.

However, as with every other of his exploits, it is said that he has come through with flying colors, and that the "Big Four March," occupying five musical sheets, is really a most creditable composition.

ADDRESS OUIDA BERGERE

From the office of Ouida Bergere comes the announcement that Mary Reynolds, who has been office manager and confidential secretary of Miss Bergere, is no longer connected with that office. It is requested that all communications be made to Miss Bergere direct.

WRIGHT WRITES RIGHT

Selig Expert Says Public Resents Use of Screen for Advertising.

That the interjection of advertising film or slides between worthy productions is an imposition upon the public, and seriously lowers the dignity and artistic atmosphere of the moving picture house, is the contention of William Lord Wright, advertising and publicity manager of the Selig Polyscope Company, in a protest made by him in the Big Four Family, the house organ of the V-L-S-E, of which the Selig Company is one of the component parts, and in Selig's own publication, *Paste Pot and Shears*.

"Motion picture fans are more and more strenuously objecting to screen advertising," says Mr. Wright. "Many are openly stating that they do not relish paying an admission fee to a motion picture theater and there being regaled, for perhaps half an hour, with the merits of 'Jones's Soap' or 'Higgin's Butter.' We read these advertisements in the newspapers, magazines, and on billboards; we go to the picture theater to view photoplays, is a most common expression."

AN ESSANAY REUNION

Two actresses taken from the same school at the same time by Charles Frohman, who later became leading women in his productions find themselves again in the same company. They are Virginia Hammond, playing the feminine lead in Essanay's latest multiple-reel feature and Gladys Hanson, late leading lady for Lou Tellegen, who married Geraldine Farrar. Miss Hanson has just come to Essanay. The two have been girlhood chums and played together during all of their stage careers, with the exception of the past year or two. Both were delighted to again be in the same company.

PRIZE WINNERS

Little Adelaide Lawrence and Master Ringdon Abela were the two attractive children who won special prizes for their costumes and general excellence as a dancing team at the Motion Picture ball Feb. 19. Little Adelaide was long seen in Kalena pictures, and is now appearing with Equitable features; while Master Brown has distinguished himself as a juvenile leading "man" in "Racketty Packetty Home" and other stage successes.



ALICE BRADY AND JACK SHERRILL IN "THEN I'LL COME BACK TO YOU" (Frohman Amusement Corporation.)

The
trade
mark



that
stands
for
quality

Famous Players Film Co. Jesse L. Lasky Feature Play Co.
The Oliver Morosco Photoplay Co. and Pallas Pictures

Of the exhibitors who are pursuing
a consistent policy of "Building
Up," how many are using

Paramount Pictures

Produced up to a standard—not
down to a price.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE NEW YORK, N.Y.

IT'S A WAY THEY HAVE IN THE WES

Alex E. Beyfuss, vice-president and general manager of the California Motion Picture Corporation, arrived in New York on Monday morning at ten o'clock. At noon he had signed a contract with Captain Leslie T. Peacocke for his exclusive services, and the next day Captain Peacocke was on his way to the studios of the California concern in San Rafael.

Captain Peacocke is not only one of the most experienced but one of the most successful scenario writers and will adapt "Kismet" to the screen for Otis Skinner, having successfully fitted Beatriz Michelena in the California Motion Picture Corporation's latest production, "The Unwritten Law," which he adapted from the sterling play by Edwin Milton Royle.

SANTSCHI DISCOVERS CHICAGO

Thomas Santschi has lived in California for the past seven years and his return East to play in the Selig master production of "The Crisis," will be the first time Tom has crossed the Rockies eastward since leaving Chicago with the little band of pioneer picture players that William N. Selig sent West in the days when California was an unknown quantity to film land. The Golden State certainly owes much to the House of Selig as that little company blazed the trail to what is now the mecca of the motion picture industry.

Sustained *John* *will meet*
EXHIBITORS

in his new Exchange Building, at
20 WINCHESTER STREET, BOSTON
The heart of the film district.

IG FOUR PROMOTIONS 1-2

The following promotions and changes have been made in the selling organization of the V.L.S.E. Sydney E. Abel has been made manager of the Chicago office, the second largest in the Big Four organization, and C. E. Shurtleff has been given charge of the Cleveland office, made vacant by the promotion of Mr. Abel. He is succeeded as branch manager of the Cincinnati office by C. E. Holah. The Detroit office is being conducted under the supervision of Mr. Shurtleff by J. M. Duncan, Mr. David Kline, recently placed in charge of that office, having resigned.

BEACH IS ON THE BOOM

Lubin Acquire Film Rights to the Rest of His Starring Stories

The successful picturization of two of Rex Beach's famous novels has led to great demand for further filmization of his works, and the announcement of V.L.S.E. that it will be able to release practically all of his works, will be received with great interest.

The Lubin Company has acquired exclusive photoplay rights to all of Rex Beach's novels, and will produce them for release on the V.L.S.E. Programme. These writings are almost ideal for scenario purposes, as they abound in action and thrills.

Preparations are in progress for elaborate screen productions of "The Barrier," "The Silver Horde," and "The Iron Trail." With the announcement that, for the making of these photoplays the companies will be sent to the localities described by the author, patrons of the silent drama may well anticipate spectacular productions.

Rex Beach is conspicuous among American novelists of large following, whose works have scored signal success on the screen. In fact, studio experts regard them as ideal for scenario purposes. There is action in every paragraph and abundant opportunities for big scenes, and his pages abound with material for film thrills.

The three novels at present underlined are regarded by Mr. Beach and the Lubin studio directors as offering more possibilities for lavish and thrilling screen effect than any other works of that popular American author. This is said with full recollection of the success of "The Spoilers," a Beach novel, now well known on the screen.

"LITTLE MARY SUNSHINE"

Pathe Will Feature the Youngest Leading Woman in the World

Baby Marie Osborne loses her amateur standing as a guileless kid and assumes the professional dignity of an honest-to-goodness leading lady in "Little Mary Sunshine," a Pathe Gold Rooster play that was released March 3.

Five reels isn't a scene too long for "Little Mary," who doesn't realize the charm of her fat little self and never overdoes the "saccharine stuff." Her utter unconsciousness of herself is a revelation in art, particularly in one so young, and points encouragingly to a brilliant stage career. Director Henry King, who also plays the male lead in the picture deserves more than passing notice for his masterly handling of the child, and his delicate, knowing touch on a play that was woven of fancy's wool. King will be remembered as the male lead in the famous "Who Pays?" series and former Pathe feature releases. His handling of the "little things," the "tremendous trifles" in the direction of this feature shows him an artist of depth and certainty.

CHICAGO SCREEN COSSIP

CHICAGO, ILL. (Special).—The Rothacker Film Manufacturing Company is the new name of the Industrial Motion Picture Company. The name was changed, as there were a number of concerns with the word Industrial in their title. The scope of the enterprise will be enlarged.

The Harper Theater was closed last week. The house is within two hundred feet of a church, and that is in violation of an ordinance. There has been a long legal fight about the matter which is to be continued.

Harry E. Stevenson, manager of a film corporation at Cincinnati, O., was arrested on a Federal warrant charging violation of the white slave law.

Aaron J. Jones has been named as chairman for the city of Chicago in the movement among movie folks to aid the Actors Fund. He has agreed to donate 10 per cent of the receipts of the Jones, Linick and Schaefer picture houses on May 15 to the Fund.

The Studebaker Theater will be closed for a week early in April and the stage will be remodeled along plans worked out by Norman E. Field, of the Jones, Linick and Schaefer forces.

WAR ON THE FILM

Proposed Further Taxation of English Pictures Present and Pending

LONDON, ENG.—During the past week there has been considerable consternation in cinema trade circles owing to various rumors concerning a further tax on the industry. Down to the present no official pronouncement on the subject has been made, but on the face of things the new proposals appear to deal with taxing cinema receipts and keeping out foreign films. Interviewed one day last week by a representative of the *Kinematograph Weekly*, Mr. A. E. Newbould, chairman of the Exhibitors' Association, was emphatic in his opinion of the unfairness and unworkableness of the proposed tax. "It is impossible to tax receipts," he said, "for the simple reason that, while some theaters may be taking £50 a week and making a reasonable, or even a substantial, profit on their outlay, others may be taking three or four times that amount and only just paying their way. It would be the height of injustice to tax the theater with the bigger receipts, rather than the poorer theater which might be making much larger proportionate profits. A tax on seats, too, as far as I can see, would tend to defeat its ends. The average price of the seats in kinemas throughout the country works out at between threepence and fourpence. If you raise these prices by even a fraction, the revenue from which it is derived would soon dwindle. You could only tax the more expensive seats with any advantage, and these provide but a very small part of the total income. The only possible tax, in my opinion, is a tax on profits, and this is already adequately provided for in two ways—the Income Tax and the Excess Profits Tax."

SUN GOES INTO ECLIPSE

Absorbed by Popular Picture Corporation Under Andrew J. Cobe's Control

The Popular Pictures Corporation, in which Andrew J. Cobe is interested, has taken over the Sun Photoplay Company, Inc., and established headquarters at 218 West Forty-second Street. The merger of the companies was completed last Tuesday. A. C. Langan, former president and manager of the Sun Photoplay Company, will fill an executive official position, and also act as director of the Popular forces.

Exactly what the scope and future activities of the newly merged companies will be has not yet been announced. A directors' meeting will shortly be held at which the intended policies of the corporation will be outlined and made public. Mr. Cobe is widely known throughout the country as an active factor in the motion picture field, and the fact that he is exploiting the new venture augurs well for its success.

FLORIDA FILM FLASHES

JACKSONVILLE, FLA. (Special).—Orndel Hawley, Edwin August, and twenty members of the Peerless Players, after having spent several weeks at St. Augustine, left for New York on Feb. 16.

Francis X. Bushman and Beverly Bayne, under the direction of William Bailey, with a company of Metro players are expected here this week. Louis Burstein, general manager of the Vim company, and Samuel Mayer, of the World Film Corporation, have gone to New York on business.

Oliver Trevor, a dancer, has joined the Gaumont forces.

Norman Acker is now with Thanhouser. Billy Burke and her company of George Klein players, under the direction of James M. Sheldon, arrived in Palm Beach, Feb. 18.

Clara Kimball Young and her company have gone to New York.

Claire L. Ruc, a dancer, is here for some special work for the Gaumont Company, under the direction of Richard Garrick.

George K. Hollister, now with Thanhouser, will join an expedition to South America as cameraman. Mr. Hollister has covered the greater part of the globe with a camera, and was formerly with Kalem.

Robert Clugston has joined the Gaumont Company.

Earl O. Schenck, formerly with Equitable, is playing opposite Iva Shepard at the Gaumont studio, under the direction of Edwin Middleton.

Ernest Boehm is now with the Vim Company.

So many of the Thanhouser members are purchasing automobiles that parking space at the studio is becoming congested.

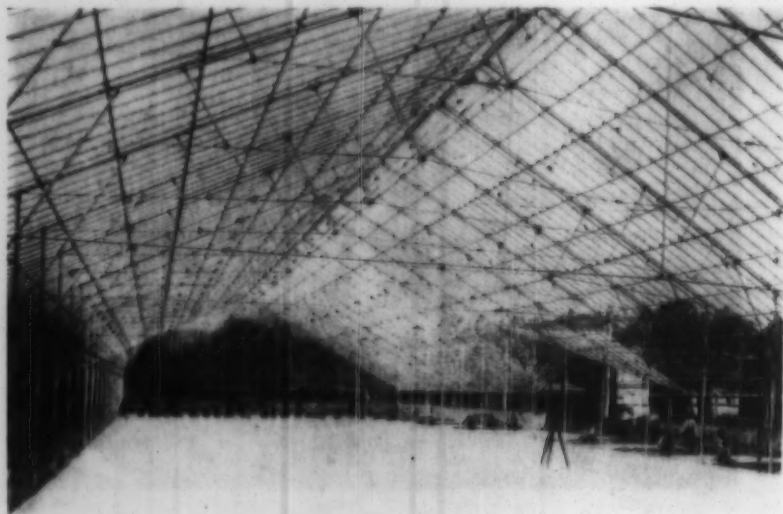
Madison Weeks, playing extras with the Hazle Burgess Players during their engagement here, is working with Gaumont.

Mayor Bowden has offered the photoplay companies plain-clothes men of the police department to assist them in handling the public when working in the crowded thoroughfares.

Florence McLaughlin, a Jacksonville product, has made good with the Vim Company, and is now a regular.

Nat Goodwin and Flora Finch, and a company of Mirror Players, under the direction of Manager F. S. Beresford, are here for a stay of several weeks. Others in the company are Billy Kirk, W. Mandeville, Ed O'Connor, W. McNamara, Jerome Wilson, Estelle Mardon, C. Van Hoffman, W. Forsthe, E. Ross, J. Elmont, Lena D'Avelli, R. S. Rodie, Mrs. R. S. Rodie, and Miss Finch, daughter of Flora Finch.

E. O. UDEMANN.



SELIG'S GREAT CHICAGO STUDIO

PACIFIC COAST FILM NEWS AND GOSSIP

BY MABEL CONDON.

LOS ANGELES, (Special).—While there are those of the Los Angeles film colony who are concerning themselves much and violently with the censorship question as it is written, spoken and acted upon, in contrast there is Frank E. Woods, manager of D. W. Griffith's Fine Arts studio, sitting calmly at his desk in the little office at the end of the three scenario and publicity suites. This little office looks out upon nothing at one end and a pepper tree and a distant mountain at the other. As for Mr. Woods, he looks out upon both and the world of censorship in general with calm gaze and a knowing mien.

"Los Angeles censorship," he was tempted to confide one recent day, when the pepper tree caressed its way in through the open window and the distant mountain suggested "hikes" and the trout season to open very soon, "is of very little importance to the world of films. It represents only one two-hundredths of the film interest. And what," asked Mr. Wood, retaining the cap that is so much a part of his personal appearance, but abandoning the short black pipe that also is Wood-esque, "and what," he repeated, "does it really matter to the rest of the film world what Los Angeles is doing in a local censorship way? I admit," and with this statement and outspread hands he squelched all chance for a comeback, "that it has a bearing, quite a little bearing, on films generally. But after all it is only on the copy of the film that comes to a Los Angeles theater that Los Angeles censorship can exercise its power. But it and its censorship problem are so well advertised that the general impression is that the Los Angeles censor is a figure of big and general importance in the entire film world. All the pictures that are made in Los Angeles are not exhibited here. Hence, though there are many producers here, they are not all affected by Los Angeles censorship. The problem of any state censorship in the Union is of much greater importance than that of this question which has been raised locally in Los Angeles."

At this crucial moment in his reflections, Mr. Woods's expert advice was requested by Mr. Griffith's expert wisdom, and with a promise that some time he would really tell things about local censorship, Mr. Woods departed from the little office that is at the extreme end of three, and sought the Griffith executive domain.

Jesse L. Lasky made his appearance at his Hollywood studio last week with the intention of getting thoroughly thawed out before attempting to use his return ticket to New York. Censorship was a burning topic that immediately was held up to him for comment, but he refrained from reiterating an old opinion or expressing a new one on it until after he had addressed the Producers' Association at its meeting later in the week.

Mr. Lasky, however, had the pleasure of informing his publicity department that

Jules Eckert Goodman, author of "Mother" and other well-known stories, had been added to the Lasky scenario department; also that Marie Doro and Elliot Dexter will reappear shortly in the Hollywood studio colony as Lasky-ites.

William Christy Cabanne, responsible for the strong and telling direction of the Fine Arts script, "Daphne and the Pirate," which, featuring Lillian Gish, was presented to Los Angeles Majestic Theater patrons during the past week, has received much favorable comment on this piece of work. The unusual situations afforded were ones to benefit especially by Mr. Cabanne's strong methods of direction. The Majestic first night had among its lodge hosts Harry Altman, D. W. Griffith, Douglas Fairbanks, De Wolf Hopper, Mack Sennett, Sir Herbert Beerbohm-Tree, Constance Collier, and others of note in the film colony here.

The Keystone comedy, "Clinders of Love," made its premier appearance last week at the Majestic Theater. It was a story of contest in love and valor between the respective chiefs of the fire and police departments, and into it were brought the entire companies of each. It is a film particularly "Keystone-y" and features Chester Conklin and Claire Anderson. "Smiling" Billy Mason also figures largely in it, and Billy Bennett, George (Slim) Summerville, and Lois Holmes are others of the cast.

William F. Russell figures as lead, author and director in the new Mutual De Luxe feature on which he started work last week at the American Film studios at Santa Barbara. "The Mismatching" is the name of the script. It is one of strength and great interest and full of the kind of material that is typical of the work of this big lead. It is Mr. Russell's first script, and it is also his first attempt at directing, though he has had experience along this line in stage work.

Captain Leslie T. Peacocke and family arrived on the Coast, Feb. 26. The California Motion Picture Company's studio at San Rafael was Mr. Peacocke's destination, where he is to direct Otis Skinner in the twelve-reel presentation of "Kismet." The task of putting this play into scenario form was also the work of Captain Peacocke.

And it was only last August that Otis Skinner, while in Los Angeles for a week at one of the big theaters here, confided to a friend that his appearing on the screen would be "the last straw." Undoubtedly, the public at large will be glad that Mr. Skinner changed his mind in this regard.

Don Meaney assumed the important duties of assistant manager of productions last week at Universal City. The right man in the right place now applies to this man of much film knowledge.

Paul Byron, of Lasky and Kalem studio experience, and who is known on the stage for his "Over Night" and "Baby Mine," has been contracted by the Universal Company.

Roy Stewart, of the American Film Company, was a passenger last week on the first train to make the trip to San Diego since the occasion of the big floods in that section more than three weeks ago. Mr. Stewart's mission was to see his mother, who is ill. On his return trip he stopped over in Los Angeles long enough to make a round of the feature picture theaters.

Victor Fleming, assistant to Director Allan Dwan at the Fine Arts studio, for six scenes in the making last week of a new Douglas Fairbanks picture enjoyed the distinction of being a full-fledged director. At least Mr. Fleming likes to feel that this description fitted him for the length of time it took to make the six scenes entrusted to him by Mr. Dwan when the latter was called away from the studio and the scenes in question were all ready for rehearsal. With Dwan-like precision and Griffith-like detail, Mr. Fleming "megaphoned" the six scenes into consecutive action, and believes that when Mr. Dwan sees the finished product in the studio projecting room he will be properly and gratifyingly pleased.

Edward Alexander, who was elevated to the directorship left vacant by William Bowman at the Horsley studios, is directing William Clifford in a Mutual De Luxe feature entitled "The Hidden Law." Theodosia Harris is the author of this script, which has to do with the psychological justice of the underworld.

Crane Wilbur, under the direction of Robert Broadwell, has begun the production of the Mutual De Luxe feature, "The Love-Liar." He is supported by May Gaston, Nan Christy, Lucy Payton, and Ella Golden as the four loves who come into the life of the "Love-Liar."

Jessie Arnold, who got a unanimously fine mention on her telling interpretation of a part in the Lasky picture, "The Temptation," has been added to Universal stock.

Nell Shipman, on the completion of the Vitagraph "God's Country—and the Woman" feature, left with one companion, Marjorie Cole, a newspaper woman and film actress, on a five days' "hike" into the San Gabriel Canyon. This is Miss Shipman's favorite method of vacationing and it precedes another several months of strenuous work.

Clarke Irvine, the Los Angeles representative of the Moving Picture World and the inventor of the "Movie Mascot" camera, which is a popular craze among California film people, broke into screen life during the past week at the Orpheum, where he and his mascot appeared among "Not a People of Southern California" in Pathe's Weekly.



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TOM CHATTERTON.
(American-Mustang.)

Tom Chatterton is the young man who turns out the interesting pictures called "Mustangs" at the Santa Barbara American studios. With several of them, "Double Crossed," for instance, authorship, directorship and the role of male lead are all honors that revert to Mr. Chatterton, who plays opposite Anna Little. The combination of good looks and ability possessed by Miss Little and Mr. Chatterton, plus that of the important quality, being easy-to-work-with, which is also a mutual possession, are making for the popularity of the film called "Mustang." Jack Richardson as heavy is another asset of this brand of picture. Director Chatterton left the stage in 1913 for a two-years' affiliation with the N. Y. M. P. Company. An engagement with the Universal followed, and then Santa Barbara and Mustang pictures. An athlete with looks, ability and a good disposition qualifies Tom Chatterton for a favored place in filmdom.

"The Greatest 'Ad' an Exhibitor Ever Had"

THE words are those of a man who has made an exhaustive study of the moving picture industry—the Vice President of one of New York's largest advertising agencies—used in connection with the "OPEN-BOOKING" policy of the V. L. S. E.

"Because," continued the speaker, "under the system which permits the exhibitor to pick and choose that which is best suited to his patronage (instead of having to take that which is given him) he can now, for the first time, guarantee to give his public what it wants."

"In other words, the elasticity of the open-booking policy makes the public its own booking clerk. And the exhibitor who spreads this broadcast, and backs it up, has a force with which to win public approval, unequalled by any other advertising."

"Of course, the story of giving the people what they want is an old one in every line, but the fallacy of such claims in the moving picture field heretofore, is instantly apparent, when it is considered that the cut and dried contract allows of absolutely no alternative, but to take that which is booked, whether it is good, bad or indifferent."

Scores of exhibitors all over the country are discovering for themselves the profit-making features of the "OPEN-BOOKING" plan.

Thousands of photo-play theatre-goers are awarding their support to the exhibitors who are free to give them the best, and *only the best*.

This is evidenced by the fact that each week's business of this company for months past has shown a material increase over the preceding week.

As soon as you avail yourself of the advantages of this policy and prove to the satisfaction of your patrons that you can give them what they want you may count upon sharing in this prosperity to the fullest, also.

We should be glad to advise with you as to the best methods of acquainting the public that your theatre is so conducted that they make their own selections of features. Will you say the word?

V. L. S. E., Inc.

FEATURE FILMS OF THE WEEK

Mary Pickford's Triumph in "Poor Little Peppina" Reinforced by Good Direction and an Italian Cast of Characters—"Bullets and Brown Eyes" in the Mark

"POOR LITTLE PEPPINA"

Seven-Part Original Drama, Written by Kate Jordan and Featuring Mary Pickford. Produced by Famous Players under the Direction of Sidney Olcott, for Release on the Paramount Programme Feb. 20.

Peppina..... Mary Pickford
Robert Torrens..... Edwin Mordant
Mrs. Torrens..... Edith Sharpe
Hugh Carroll..... Eugene O'Brien
Soldo..... Antonio Malori
Pietro..... Ernesto Torti
Villato..... Cesare Gravina
Beppo..... Jack Pickford
Detective Chief..... W. T. Carleton
Dominica..... N. Cervi
Blanca..... Mrs. A. Malori
Stoker..... Francesca Guerra

To analyze the acting of Mary Pickford is about as satisfactory as trying to draw a definite conclusion from a metaphysical premise. After much circumlocution, after the use of many words and the expenditure of much gray matter one is forced to the inevitable conclusion that Mary Pickford is Mary Pickford. She has a charm, a manner, an expression that is all her own. She seems to have the time being the character which she is portraying. At no time does one ever gather the impression that Mary Pickford is acting. She is the epitome of naturalness. But why go on? The sum and substance of it all is that Mary Pickford is unique, and irrespective of the strength or weakness of any picture in which she appears the fact that Mary Pickford appears in it makes it a good picture.

In so far as the story is concerned "Poor Little Peppina" is merely a series of incidents in the life of a young girl. There is no theme and very little plot. Yet it is a picture and a good picture, largely because of Mary Pickford and also on account of Sidney Olcott, and the consistently good acting of the supporting cast. Mr. Olcott has made atmosphere the keynote of his production, and it is this fact that makes this picture one of the best Mary Pickford pictures that this youthful and attractive star of the screen has ever appeared in. The one outstanding feature of the whole production is its realistic naturalness. Once again we would like to commend Mr. Olcott for his super-excellent production. By this one picture he has proved that he has the five essential requirements of a good director, an appreciation of narrative, drama, art, psychology and stage mechanics.

The supporting cast, taken as a whole, was one of the best that we have seen in a long while, and to single out individual members for special commendation would be to go down the whole list and give to each an individual measure of praise. There was no one member at which the captious could either carp or criticize. Each and every one was an actor playing parts with which they were familiar and doing it in a manner that left nothing to be desired. The photography throughout was clear and distinct, and generally excellent.

Though Kate Jordan's story is slight still it is interesting. Soldo, a drunken butler and member of the Mafia, employed by a Mr. and Mrs. Torrens, living in Italy, is discharged and later murders the servant responsible for his lost position. He is captured and sentenced to life imprisonment, but after a short while escape from prison and in revenge kidnaps the young daughter of the Torrens household and conveys her to a distant part of the country, where she is given over to the care of some peasants to raise. The life of the young girl in her humble quarters is shown in great detail. In order to avoid marriage with a cruel padrone she runs off and stows away on a liner bound for America. On board she is aided by Hugh Carroll, an assistant district attorney in New York.

Her life in New York is hard in the extreme, especially as she is masquerading in boy's clothes. By an unfortunate chance she falls in with Soldo and his band of thieves and leads a life of hardship and drudgery. At last she runs away and becomes first a bootblack and later a district messenger boy. Soldo has become affiliated with a gang of counterfeiters and has forced Peppina to pass some of the money previous to her escape. As a messenger boy she is recognized by one of the persons she unconsciously defrauded and is taken to the police station. There she tells of her life and her real identity is disclosed. The police are able to put her in touch with her parents, and a happy reunion follows. Soldo and his gang are captured and the picture closes with the restored Peppina in the arms of Hugh Carroll, the young assistant district attorney, who acted as the *deus ex machina*.

"BULLETS AND BROWN EYES"

A Five-Part Original Drama, Written by J. C. Hawks and Featuring Bessie Barriscale. Produced by Kay-Bee under the Supervision of Thomas H. Ince for Release on the Triangle Programme.

Will o' the Wisp, the Prince..... William Desmond
Countess Olga..... Bessie Barriscale
Michael..... Wyndham Standing
Count Ivan..... J. J. Dowling
King..... J. Barney Sherry
Grand Duke..... Roy Laidlaw
"Bullets and Brown Eyes" is composed very largely of the brown eyes of Bessie

Barriscale in so far as the attractive parts of the picture are concerned. Without the brown eyes of this clever little person as a redeeming feature, so to speak, this would have automatically become a rather poor picture. We cannot conceive of a production, staged under the supervision of Thomas H. Ince with so many examples of careless direction as was prevalent in this offering. Beautiful full dress hussar uniforms were distinctly out of place on a modern troop of cavalry in active service. William Desmond, the dashing young hero, must have carried a complete dry cleaning establishment about with him for at no time during the production did his immaculate white tights, that wrinkled a trifle, lose their spotless cleanliness, even after he was supposed to have covered miles of dusty countryside on horse back. His escape from prison was so crudely worked out and so palpably theatrical that even a mixed audience not composed of experts received it with snorts of incredulity. The picture contained many beautiful scenic backgrounds and the mass effects were well handled.

Bessie Barriscale, as the young heroine, was the personification of the beautiful woman using her attractions to accomplish

He never forgot for a moment that he was in front of the camera.

The picture has been well staged, especially the scenes laid in a large restaurant on New Year's Eve, showing the riotous and untrammelled conduct of the guests on that festive occasion. The settings throughout were well handled, but we believe that the exteriors could have been greatly improved upon. The story on the whole was well told.

Della Connor, in the leading juvenile role was far from pleasing. She neither acted nor looked the part she was called upon to play. It would have been much better had the scenario made her a few years older, since her conception of a young girl in her teens was far from convincing. Anna Q. Nilsson in the leading part was delightful, depicting the character of a beautiful cabaret singer who uses her beauty to obtain the good things of life in a convincing and realistic fashion.

The story tells of a clean living youth, engaged to a playmate since childhood, who suddenly comes into a fortune of \$200,000, and proceeds to scatter it to the winds along the "bright white way," forgetting his love while he basks in the voluptuous smiles of a cabaret singer of the vulture

scenes. In the more emotional moments, however, she did not rise to the pinnacle of her possibilities. It is unfortunate that such a capable actress should have been given such weak support. Edward Davis was theatrical in the extreme, and because of his overacting and facial contortions, failed to be convincing. His whole characterization was most artificial. Harry Hilliard, as the young lover, left much to be desired in his portrayal of a part of this description, while Curtis Benton was too anxious to appear villainous to allow much else to register.

Conclusively Henderson has staged the picture in an elaborate and at times artistic manner. This especially applies to his interior settings, which in many cases were extremely beautiful, especially the ballroom scene. His exteriors showed a lack of comprehension of the artistic possibilities of the camera. More care in the choice of these would have added greatly to the effectiveness of the production.

The story follows that of the original play closely with the exception of the ending, which in the picture has been made pleasant and more in conformity with a conception of ideal manhood rather than realistic practice in the majority of cases. Pauline D'Arcy is a young girl brought up by her father in a Northern wilderness. There she meets John Adams, a millionaire, much older, who masquerades under the name of Abbott. Her father falls down a cliff and, mortally injured, asks Adams to be the guardian of his daughter. Adams takes Pauline to New York and there, playing on her ignorance of life, persuades her to become his mistress. Later she persuades him to send her to college to be educated, and there falls in love with Adams's son. She confesses her sin, and he after a struggle forgives. A dramatic scene follows between the three when their relations to each other are disclosed and the picture closes with the promise of an early marriage between Pauline and Adams, Jr. In the original play Pauline committed suicide. E.

"THE DEAD ALIVE"

A Five-Part Mutual Masterpicture Produced by Gaumont Company under the Direction of Henri Varnot. Released as a Mutual Masterpicture, De Luxe Edition, Feb. 17, Featuring Marguerite Courtot.

Mary..... Marguerite Courtot
Jess..... Sidney Mason
William Stuyvesant..... H. W. Pemberton
"Doc" Ardlin..... James Laverling
"Old Jim".....

"The Dead Alive" is quite an intensive picture, but its main feature is the marvelous double exposures, some of which are the best that we have seen in pictures, especially those resulting from blocking out. Marguerite Courtot plays the dual role of the twin sister and the doubling is truly remarkable, although another girl who from the back appears exactly like Miss Courtot is often used in the scenes with her face from us. The one sister, Jess, is dutiful and kind; while the other, Mary, is a typical actress. It is about these two girls that the plot is woven and numerous dramatic situations are developed. The interest is aroused at the very beginning and is held throughout.

The production has been staged in a sumptuous manner and the settings are elaborate and effective. Great care has been used in the choosing of locations, some of which are very picturesque. On the whole the direction is very good and few flaws can be found in detail. A somewhat unique story has been developed in a clear and logical way. An efficient cast handles the various roles with great effect. Miss Courtot has parts that are very well suited to her, although she does not seem to give any great amount of differentiation between the two roles. They are both Miss Courtot, with her remarkable personality. We give more of her as Jess in which part she gives a more favorable impression, and also shows the better acting as more opportunities are afforded her. H. W. Pemberton gives an excellent interpretation of the part of Doc Ardlin, an infamous character. As William Stuyvesant, Sidney Mason has a part very well suited to his line.

The theme of the story, although not a new one, is well treated, hence an effective and quite original picture is developed. The father of two country girls, Jess and Mary, unknown to them is the owner of a gambling house and in a raid one of the officers is killed and he is sentenced for the murder. William Stuyvesant, a young millionaire, marries Jess, not knowing who her father is. The cell-mate of the father, Doc Ardlin, when released finds the twin sister, Mary, and gets her into his power and blackmails her sister, Jess, with a threat to disclose her parentage. Shortly after Jess is drowned while yachting with her husband. The young husband is inconsolable and Ardlin sees an opportunity to show his hypnotic power to advantage. He agrees to bring the spirit of his dead wife back, using this as a cloak to manage several robberies. The spirit is none other than the twin sister, Mary, but she manages to disclose the plot and in the attempt to rifle a safe, Ardlin is killed. The remarkable likeness of Jess to his wife so appeals to Stuyvesant that in time he asks her to become his bride. E.



H. B. WARNER IN "THE RAIDERS."

Current Triangle Feature at the Knickerbocker Theater.

her object. It was a laudable piece of acting and had the director been as consistently good as his leading woman he could have made of this offering a very attractive picture.

The story deals with romantic war, not the modern variety, although an attempt has been made to give it a modern setting. It was this mixture of the real and the unreal that produced many of the ludicrous effects of the picture. A Prince nicknamed Will O' the Wisp, because of his constant flitting about the enemy country with his troop of beautifully uniformed hussars, is ordered to raid the castle of an enemy nobleman. The raid is well done. He pursues an enemy officer to a convent where the Countess Olga has also taken refuge. She, by her clever acting, diverts the attention of the Prince and holds him there until the officer, who happens to be her brother, has had a chance to escape and bring reinforcements with which to capture the Prince. While he is gone Olga learns that the Prince has been in love with her ever since he came of age. He is captured and sentenced to death. In the meantime Olga has also fallen in love and regrets her conduct. She aids the Prince to escape, and for her traitorous conduct is ordered to take the veil. As the religious ceremony is about to be consummated the Prince and his band of followers, disguised as monks, interrupt at the psychological moment and effect a rescue. E.

"THE SCARLET ROAD"

A Five-Part Modern Drama Featuring Anna Q. Nilsson and Malcolm Duncan. Produced by George Kleine for Release on the Kleine-Edison Feature Service.

Harry Tremaine..... Malcolm Duncan
Betty Belgrave..... Anna Q. Nilsson
Alice Holbrook..... Della Connor
Mrs. Holbrook..... Iva Shepard
Lorimer Wilbur..... John Jarrott

An interesting story forms the basis of this picture, but it suffers to some extent in the manner in which the characters have been developed, or rather their lack of development, and the continuous overacting of Malcolm Duncan in the leading role.

type. When his money is finally gone he returns to his lawyer, who gives him a letter from his dead father saying that if he will go to his cabin in Montana he will find a way out. The journey made he finds suspended from the ceiling a hangman's noose. This grim joke makes a man out of him. He works his way back to the city and there is fortunate enough to save the daughter of a wealthy man from drowning. In reward the millionaire backs the young man's invention of a new aeroplane motor and he soon acquires a second fortune. The hangman's noose haunts him, however, and he goes to the cabin to destroy it. As he pulls the rope a part of the ceiling gives way and he is covered with a shower of gold. The cabaret performer tries to get him in her toils again, but he has learned his lesson and looks up the sweetheart of his youth. He finds her dying from a broken heart but as soon as he appears she rapidly recovers and the two enter the state of matrimony, peace, contentment and happiness. E.

"THE STRENGTH OF THE WEAK"

A Five-Part Adaptation of the Play of the Same Name by Alice M. Smith and Charlotte Thompson, Featuring Mary Fuller. Produced by Bluebird Photoplays, Inc., from the Scenario of William Addison Lathrop. Under the Direction of Lucius Henderson.

Pauline D'Arcy..... Mary Fuller
John Adams..... Edward Davis
Richard Adams..... Harry Hilliard
Tom Dare..... Curtis Benton
Though neither originality of theme or method of treatment can be claimed for this production, still it so conforms to the rules of dramatic exposition that an interesting picture results. This is largely due to the extremely capable manner in which the scenario has been handled by William Addison Lathrop, and though the story is such that at no time is the resultant action in doubt, still he has so built up his scenario that even though the action is forecasted, it is interesting when it arrives. This is good scenario construction.

Mary Fuller, in the leading role, was delightfully pleasing, especially in the lighter

REVIEWS OF FEATURE FILMS

"HER WAYWARD SISTER"

A Four-Part Drama. Written and Produced by Clay M. Greene for the Lubin Company and Featuring June Daye and Helen Greene. Released on the General Film Programme.

CAST IN PROLOGUE.

Little Joan Blanche Burns
 Little Mary Elizabeth Robbs
 Little Basil Mimi Yvonne
 Rev. Joseph West George Clark
 Mary Helen Greene
 Hugh Dean Francis Joyner
 Joan June Daye
 Basil Clarence Jay Elmer
 Gay Boy Arthur Forbes

While there is no gripping intensity to "Her Wayward Sister," it is quite pleasing and entertaining after the fashion of all of Clay M. Greene's productions. The story of the country girl who desires the riotous city life and is afterwards saved by her sister is by no means original but in this case it is handled in an interesting way. However, the interpretations of the various roles are not intensive enough to bring out the possibilities in the story.

Clarence Elmer as Basil fails to rise to the critical heights that are afforded him and although he holds to the part of the hunchback very well, his characterization falls flat. June Daye has given far better portrayals than that of Joan, the dutiful, obedient minister's daughter. Helen Greene's performance as the sister Mary is above the average. She at all times acts with suppression but her interpretation borders too much on the petulant and wilful rather than the wrathful and wicked. However, her work is at all times finished and her exhibition of dancing is unusually good. As Hugh Dean, Francis Joyner gives his usual masterful portrayal and George Clark as the Rev. Joseph West offers a very fine characterization.

The picture has been well staged and the detailing throughout is good. The cabaret scenes are well above the average in that there are real dancers in them to give the desired effect. The picture has been well directed on the whole, but a happy ending absolutely destroyed the possibilities in the story, which would have been a great deal more effective had the daughter Mary been thoroughly bad, but such was impossible if she were to be redeemed at the end. In the present case she is merely wilful and disobedient. These traits are shown during her school days when she takes a strong dislike to a cripple, Basil, who worships her. In turn, her sister, Joan, is most kindly disposed toward the cripple. This feeling grows up with the three of them and Mary spurns Basil's offer of marriage. Later, despite her proposed engagement with a young parson, Mary elopes with Hugh Dean, the son of one of her father's classmates. She goes to the city with him, but shortly after their marriage they quarrel and a separation ensues. Basil, who has come to the city, tries to effect a reconciliation, but Mary refuses to see him. He follows her to a cafe where she is dancing, but she will not listen to him, so he sends for Joan. Joan is no longer puritanical, but adopts the fast life with a will and outdoors. Basil discovers that she is only doing this for her sister's sake and discovers that he loves her. Mary, now thoroughly repentant, returns to her husband and Basil and Joan visit the old parsonage on a matter of business.

"I ACCUSE"

A Five-Part Drama Produced by Gaumont. For Release as a Mutual Masterpicture, De Luxe Edition.

Judge Gray Alexander Gaden
 Rev. Morgan Landman W. J. Butler
 Eloise Landman, his daughter Helen Marten
 James Harrison Henry W. Pemberton
 Luke Harrison John Reinhard
 Harold Landman Sydney Mason

"I Accuse" starts out with the prospect of being one of the best of recent detective

dramas. The first two reels are strong and full of suspense, developing the plot in a clear and logical manner. However, this quality is not maintained, as the story becomes considerably involved in the latter three reels, detracting from what would otherwise be a most excellent production. The trouble is that there has been entirely too little regard for technical points of law, and a corpus delicti not having been found, the wrongful accusation of murder loses its vital punch. It is a little too far fetched in the way it is treated, yet were the story more clearly produced, would be one of the finest of the detective type that we have seen in motion pictures. Irrelevant details obscure the main theme which in itself is unusual in every sense of the word.

An efficient cast handles the various roles, and W. J. Butler as the Reverend Morgan Landman is deserving of exceptional praise for his excellent interpretation of his role. Helen Marten, in the first of her feature pictures with Gaumont, shows some ability and very pleasing personality. In time she should develop great popularity. Throughout the settings are quite elaborate, and have been selected with rare judgment as to location and effectiveness, and moreover, they are preserved by good photography.

The story deals with a young lawyer, Robert Gray, who has been elevated to the bench. He is in love with Eloise, the daughter of the Reverend Morgan Landman, the rector of the village church, who is much beloved, but his one failing is an unmanageable temper. Eloise refuses an offer of marriage from James Harrison, who taunts her about her love for the young lawyer, and the rector discovering them loses his temper. James gets his brother, Luke, to take the position of coachman at the rectory. Eloise agrees to become Gray's wife, and as the marriage day approaches, James Harrison procures the arrest of the minister on the grounds of murder of his brother, who has disappeared. Still bent on devilry, James forecloses his mortgage on the rectory, and Eloise, much distressed, refuses to marry Gray until her father is vindicated. Harrison afterwards becomes a churchman and in time Luke turns up, only to disappear again, and James is accused of murdering him. The jury fails to bring a verdict of guilty and Luke is afterward discovered in a closet. Matters are rapidly readjusted, the rector is again reinstated in the church, and Eloise's long delayed marriage takes place.

"A WOMAN'S POWER"

A Five-Part Drama Produced by W. A. Brady, Under the Direction of Robert W. Thornby, for Release on the World Film Programme. Adapted from the Novel, "The Code of the Mountains," by Charles Neville Buck.

Minerva Rawlins Mollie King
 Newt Spooner Douglas MacLean
 Red Spooner Charles Mitchell
 Bud Newton N. J. Thompson
 Lucinda Merck Lillian Cook
 MacAlister Falkins E. M. Kimball
 Clem Rawlins Simeon Witte

When Charles Neville Buck writes he conceives character types of the Southern mountaineers and the poetic descriptions are typical of the Cumberland. A picturization of his stories should carry out these ideals, but "A Woman's Power" absolutely fails to do so; instead of being poetic it is melodramatic. The wonderful characters created by the author are made ineffective as the actors fail to measure up to the parts and, moreover, the leading character is a man, both in the novel and in the picturization, while the star, Mollie King, has a very small role. Douglas MacLean gives a mediocre interpretation of the part which is far too big for him.

Mr. Buck would probably be unable to recognize the settings as those which he described in his novel. A few of the mountain scenes are picturesque, but they are

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St. Paul, Minn, January 3rd, 1916.

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absolutely lacking in the vastness which he so vividly describes. The cabin views, are really excellent, but the Philippine scenes are absurd. It is really too much to expect any audience to believe that where the U. S. troops are fighting consists of Jersey underbrush, while about a thousand yards away, where the Philippines are entrenched, the undergrowth is virginally tropical.

The plot is interesting, although not particularly intense. It deals with a young mountaineer, Newt Spooner, who is sentenced to prison for a feud killing. His conviction is the result of the testimony of Falkins, one of the valley men. Prior to his pardon, Newt's mother marries a widower who has a daughter, Minerva, attending school. She and Newt meet and she tries to persuade Newt to put aside his thoughts of vengeance on Falkins. At this time the war with Spain breaks out and Newt enlists. Only when he is forced to testify against one of his relations who turned traitor, does he realize the position that Falkins had been placed in when he had to testify. Malice is dropped and they become fast friends. Newt wins a commission in the army, and also the heart of Minerva.

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MADAME PETROVA IN "THE SOUL MARKET" (METRO).

REVIEWS OF FEATURE FILMS

"WHEN LOVE IS KING"

A Five-Part Photo Drama by Sumner Williams. Produced by the Edison Studios under the Direction of Ben Terubette and featuring Richard Tucker and Carroll McComas. Released on the Kleine Programme Feb. 9.

Felix, King of Wallonia..... Richard Tucker
Marcia Morton..... Carroll McComas
J. P. Morton..... Bigelow Cooper
The Princess Louise..... Vivian Perry
The Prince of Trebizond..... John Sturgeon
Baron Tarnow..... Harold Meltzer
Stepan..... Carlton King
Janal..... T. Tamamoto
The Prime Minister..... Robert Brower
The Wallonian Ambassador..... Charles Sutton
The Viscount..... Guido Colucci
Mrs. Morton..... Helen Strickland

This is one of the most fascinating and entertaining stories that we have seen developed on the screen, and interest in it never wanes from start to finish. It has to do with the experiences of a King who wants to marry for love and his romance is interrupted by numerous stirring incidents. There is none of the usual bizarre costume effects which are so often detrimental to this type of film, but it has been picturized in a matter of fact way that will appeal to everybody who sees it. The numerous touches of real comedy greatly enhance the value of the production and tend to dissipate the feeling of impossibility surrounding the plot.

The picturization is striking and the settings are unusually effective. Throughout there is an air of royalty, yet the spangles and tinsel of stage court life are happily lacking. The love scene, however, which takes place at court is one of the prettiest that we have seen, and its unusualness makes it all the more striking.

An exceptionally able cast portrays the various roles, and Richard Tucker as Felix King is just the type of man who would want love for himself only. Carroll McComas, as Marcia Gordon, gives a most excellent interpretation of the wealthy girl who falls in love with Felix regardless of his position or wealth. The remainder of the characters are also worthy of strong commendation.

Situations marked by comedy are numerous and it is such things as the American financier buying up a kingdom and then telling a courtier to call "His" parliament and ministers, while the raising of the price of oil to pay the cost of fulfilling his daughter's whim that particularly appeal to American ideas of humor.

To say the least, the plot is absolutely original. It deals with the experiences of a youthful King of one of the present warring nations who balks at the idea of marrying a Princess selected for him by his councillors, instead of being permitted to make his own choice. He flees to the United States and finally obtains employment in the house of J. P. Morton, a New York multi-millionaire, who has a beautiful daughter. After many stirring incidents, including an attempted assassination and an interrupted elopement, Papa Morton solves the problem by buying a kingdom in Europe, titles and all, thus making it smooth sailing for Dan Cupid, the self-exiled King and the new Princess.

The photography is well up to the usual high standard set by the Edison company.

"THE OVAL DIAMOND"

A Five-Part Mutual Masterpiece Produced under the Direction of Arthur Mitchell. Featuring Harris Gordon and Barbara Gilroy. Released Feb. 15.

Robert Ledward..... Harris Gordon
Selvia Daunt..... Barbara Gilroy
Her Uncle..... Arthur Bauer

Seldom have we seen a better developed or more unique detective drama, and it is a shame that a more powerful basis for the plot was not used. The stolen diamond is used so often that it lacks novelty and

it is only by the unusual and technical development of the plot that this picture is made so effective. It is by its very originality that it gains and holds our interest, but the crime is not vital enough in itself. The dramatic developments and the ramifications of the plot are among the best that we have seen. Although the story is practically impossible in itself, nevertheless it is intensive and highly entertaining.

A miner in South Africa finds a gem and to escape the jealous plottings of his step-brother and fellow-conrader, he and his daughter come to America. Soon after their arrival, the father is killed in an automobile accident which was planned by his step-brother. In search of the diamond, Sylvia goes to her uncle's home and is made captive, being restrained from going over the high walls. One day Robert Ledward, looking over the wall, sees the distressed maiden and offers his assistance. He learns what the trouble is. The miners return to America and a fight is started to gain possession of the diamond. The diamond is lost and found many times, and passes through many hands, but in the end it comes back to the rightful owner. Sylvia marries Robert. On their wedding trip, Robert is held up and is forced to give the duplicate diamond, but the real one is safe in his inside pocket.

A splendid but small cast was used and it is in this picture that Barbara Gilroy makes her debut as a star. She has the personality and ability that make big reputations and her appearance on the screen is most pleasing. Harris Gordon's interpretation of the role of the hero, is good at all times, and Arthur Bauer as the master crook is quite effective.

Throughout the settings are excellent and are especially adapted to their purposes. The accident scene in which the automobile and cab collide could be shortened, since it is this scene that creates an atmosphere of artificiality, and this collision is one of the vital points in the development of the plot. Otherwise it has been handled in quite a realistic manner and the direction is good. The photography is somewhat better than the average.

"WHY LOVE IS BLIND"

A Three-Part Drama Produced by Selig Under the Direction of George Nichols for Release on the General Film Programme, Jan. 17.

Bobby Stone..... Jack Pickford
Peter Stone..... Guy Oliver
John Stone..... William Stone
Mrs. Stone..... Lillian Hayward
Bill Rogers..... Frank Clark
Ruth Rogers..... Betty Nathan

This is one of the most widely appealing little plays that we have seen in some time, for its characters are those that will never fail to arouse sympathy, the cripple boy, the blind girl and the faithful dog. While it is conventional, the effects are simple and genuine although the conclusion is exceptionally vague, since we are unable to determine whether love survives the sight of deformity. Jack Pickford gives an excellent and sincere interpretation of the role of Bobby Stone, the hunchback, and Betty Nathan is most realistic as the blind girl, Ruth Rogers. The other parts are also handled with consummate skill.

Our sympathy is aroused from the very beginning for the little hunchback, Bobby, as his parents send him from home because they believe that he is of an evil temperament. He is picked up by a traveling circus and in time falls in love with the owner's blind daughter, Ruth. He steals the money which is to be used to pay for an operation to restore her sight for fear that her love will depart when she sees his deformity. In the end he returns the money and is forgiven, and we are left to infer that after a successful operation, "love is blind." The play will be liked by audiences and the photography and direction are good.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

From L. Case Russell, the well-known writer of photoplays, comes an interesting opinion incited by Mr. Ince's recently quoted statement that the name of the author of a film play amounts to little from the standpoint of drawing power. "At the risk of appearing to 'blow my own horn,'" writes Mrs. Russell, "I want to quote from a letter recently received from an exhibitor—the individual to get whose attention Mr. Producer expends large amounts in advertising. This gentleman, Mr. George Campbell, Majestic Theater, Spencer, Ind., wrote asking me to read a script for him. He added that he watched for all of my releases. I will quote him verbatim: 'I watch for all your releases. Patrons here still talk of "Lorelei Madonna," and it's been shown long since. They demand us to order all subjects from L. Case Russell's plan.' Naturally, I was very much gratified and feel grateful to Vitagraph for the advertising they give. I had a four-part feature recently released by another company for which I received absolutely no credit, and have had the same experience with a number of other companies. I am convinced the time is rapidly coming when producers will realize that a writer's name is as valuable an asset to them as editors of magazines acknowledge it to be to them. Mr. Ince's contention is true—that because a playwright has made a hit with his stage plays is no reason to assume his play transferred to the screen will prove a drawing card. The main difficulty is that the photodrama is not fully recognized as a new art. Until it is so acknowledged we will continue to have unsatisfactory attempts to put good novels and stage plays into a medium for which they are not suited. The scorned scenario writer, now casting his crystals and emerging as the 'Photo-dramatist,' need fear no experienced playwright nor noted novelist if he can deliver the goods in his own line. The field is his." And we might remark that no truer words were ever spoken!

Hint Deemed Valuable—

"One thing that did me good was to take your little hint about not sending out my scripts on the spur of the moment," writes Emily Brown Heininger. "I am following your advice and taking my time and seeing if the light of the next day will not bring some little idea telling me how I can improve them here and there. Each time I have done so, I have decided on a little change of some sort, if nothing more than to add or leave out a subtitle or something. This has been advantageous to me every time. Last month I sold Essanay two two-reel dramas, and now have an order for some quick comedies and, incidentally, have been running in a couple of five-reel dramas. According to your advice, I am keeping them all 'over night' and writing them slowly, one reel daily, and giving plenty of thought to each. I also took your tip about my 'morgue' and found some ideas that were worthy of rewriting and, by so doing, cashed in on some unexpected sales. I have invented a little way to help me make myself more careful about where I send my scripts, and perhaps the idea might prove beneficial to others.

A New Idea—

"This is my idea," continues Mrs. Heininger. "After a person has been writing and marketing scripts as long as I have, they are apt to become reckless and think: 'Oh, it only costs about a dime's worth of stamps to send a script out and back, so I will take a chance and send this one.' I was at the point where I would send Famous Players a slap-stick comedy, or Keystone a five-reel problem play as well as not, when it suddenly occurred to me to go easy and stop and consider whether or not I was moving forward or backward. I secured two books, a large one which I term my 'Joy' book and a smaller one, which I have called my 'Gloom' book and now these two are running a race for my future. If the latter one ever gets as big as the former, or calls for a second volume, I have sworn to go out of the writing business forever. This thought makes me more careful of my markets, for I keep strict records of my work now by pasting all letters of acceptance in my 'Joy' book, and all my rejection slips, etc., in my 'Gloom' book, and thus I can examine them both from time to time to see how

I am progressing with my markets. The sale of the scripts is the only way we have to determine whether we are succeeding or not, as that is the goal we are all striving to reach. So with such thoughts in my mind, and the desire to keep the 'Joy' book ahead of its rival the 'Glooms,' forces me to study the markets more closely and consider how my scripts will fit in before I send them on a journey. The idea of pasting an item of 'Gloom' in its proper place is much more to be dreaded by me since adopting this system, than that of spending a dime on stamps as a speculation. And also—if things look discouraging and a script falls into the hands of an editor who fails to appreciate its worth and shows such bad judgment as to return it to me, and I want to perk up my hopes and spirits a little bit, I just go and take a look at my 'Joy' book and say to myself, 'I do have success some times and what has been done, can be done again!' And then I start in to work again in deadly earnest."

An Abomination—

Here are a few notes from a self-styled "Photoplaywright Near," who says: "It is an abomination to read all the ads. 'earn thousands writing photoplays during spare moments.' I'm sure I am only one among many who were baffled even after completing a course and making painstaking efforts. After learning the A. B. C.'s of play writing I realized that it requires undivided attention of any person who is not a genius. Then again, Edison says: 'Genius is 99 per cent. perspiration, and two per cent. inspiration.' The plot dashed off in a few spare moments must be in the class of non-existing plays and go into the darkness, just as the real plays, written by real people, come to outshine all else. The average person is almost ignorant of the possibilities and the impossibilities of the screen and the rapid advancement of the photoplay art, in order to successfully deal with it. O, how hard I have tried, worked, studied, and worried and all without success. I am yet trying and expect to keep on trying until I succeed which I shall if Providence wills it. I only wonder how long I will grope blindly or how long photoplay authors continue to vainly struggle before they achieve success?" We have published this appeal from a "near" photoplay author for a purpose. First it would seem, he was victimized by the "schools," so called. After spending months, perhaps, in carefully studying their "courses" he found to his sorrow that, when finished, he had only begun. Literary work, whether it be the writing of photoplay plots or the writing of fiction, is heart-breaking labor. There must be long preparation, there must be a knowledge of the essential technique. Of the two branches of literary work, our opinion is that the art of photoplay writing is the most difficult. We can only answer this plea as we have answered others. Genius is but the capacity of taking pains; genius is just hard work. If at first you don't succeed, try, try again, is a mighty good slogan. Follow it and keep on following it. In the end, if you have originality, you should succeed.

That "Unread" Idea—

"Your articles in THE MIRROR have been most helpful to me," writes Neil Shelton, "but what are we going to do when the studios return our photoplays unread? If we have a spark of genius of the much talked of big idea, how are we to be discovered? Some time since I saw an ad. that a big studio needed one-reel comedies. I had just finished what I considered a hummer and sent it off by return mail, only to have it returned with a slip saying they were overstocked and returning my script unread. I sent a photoplay to an editor who kept it two months and then returned it. The next editor accepted it by return mail. Why do the studios hold the scripts so long? My experience has been limited, but most of them have held mine for several weeks." There is no excuse in holding a photoplay several months and then returning it. Some editors do this, we know, but they are becoming fewer. Two weeks is plenty of time to consider the merits of a photoplay. The company which informed the writer that they were overstocked and were returning the script unread were in their province. They gave the reason for not reading the script. And right here and now, let us reiterate that ninety-nine out of a hundred photoplay plots submitted to editors are read. They are not read always, scene by scene, but the synopses are read and considered. No editor worthy of the name is going to return a manuscript without expert consideration. And it does not require much time for an experienced editor to accord this expert consideration, either. He can "spot" a likely looking script almost immediately. It is sometimes uncanny the way an experienced editor will quickly separate the wheat from the chaff.

Come Right In—

This department is for both the "Reals" and the "Near." Particularly would we be pleased to publish new and novel ideas originated by writers to aid them in their work.



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IN THE PICTURE STUDIOS

SIDNEY DREW has just completed a comedy called "No. 1."

MISS GLADYS HANSON has left for Chicago, where she will do a feature picture for the Essanay Company. The play will be "The Havoc," of which she will be the star, supported by a cast of stars.

THE LOS ANGELES STUDIOS of the Selig company recently received from Franklin Veale, of Maryland, a thrilling ten part drama entitled "Love 'Mongst the Pummies."

"KEYSTONE PRIZE" SHADE, who had several ribs damaged during the taking of the picture "Fido's Fate," featuring Charlie Murray, is doing nicely and expects to be back at work on a new picture soon to be produced by Mack Sennett.

EUGENIA BESSERER, the French emotional actress, will have exceptional opportunities in the forthcoming Selig multiple-reel production entitled: "The Woman Who Did Not Care." This strong society drama abounds in special sets and scenic locations.

HERMAN INNICKEN, chief usher at the Knickerbocker theater, has left for Chicago to assume the same position at the Colonial theater there until such time as the Triangle Film corporation has completely organized its staff at the new theater. He will then return to resume his post at the Knickerbocker.

FRANK OPTERMAN, preparing with William Collier in "Better Late Than Never," a Mack Sennett production on the Triangle programme, has had a long and interesting career in the theatrical profession. He was back of the footlights twenty-nine years, and has been in motion pictures seven years, two of which have been with the Keystone Film Company.

WILLIAM ROBERT DALY is producing the celebrated play, "At Piney Ridge," by David W. Higgins. Fritz Brunette will enact "Cindy," a role which will show her emotional powers to wonderful advantage.

BESSIE EYTON is preparing a number of charmingly quaint gowns for her coming portrayal of "Virginia Carvel," in "The Crisis."

EDWARD SLOMAN goes to the American Company to produce features. He made his start in the profession in London, England, and has directed for the Lubin concern. He is regarded as a very able director.

HENRY B. WALTHALL is a shining example of a star picture artist. With all the praise he has received and the paramount position accorded him, he is still one of the easiest men to direct, does not set himself above his fellows and is always on time for his work. In fact the man is so great that he has no room for littleness in any form. Lots of others can gain a lot by following his example.

GERTRUDE MCCOY is the latest acquisition to the roster of Gaumont Players. The announcement of Miss McCoy's engagement does not come altogether as a surprise, since it was recently stated that the Gaumont policy in its five reel productions would be to star photoplayers already famous upon the screen.

CHARLES STALLINGS, formerly of the "American" in Santa Barbara, has joined the Morosco forces as property man for Director Frank Lloyd, co-operating with Director Bill Daly.

STANLEY HOLLIBONE, head of the Morosco laboratory in Los Angeles, received a handsome smoking jacket of maroon silk from the laboratory boys and girls on his recent birthday. Stanley is tickled with his present and invites all his friends to his home that they may see him sporting it.

HENRY OTTO, the producer of the Blue Bird special, is pleased that "Undine" has been selected to open the beautiful new Palace Theater on Seventh Street, Los Angeles. The photoplay was made in Los Angeles and on the Santa Barbara Islands. The Palace people received enough applications for reservations to assure the success of at least their first week's business.

ARTHUR DONALDSON, the well-known actor and director, is now working in a new feature production at the Standard Studio, Yonkers, New York, for the Arrow Film Company, under the direction of Lawrence McGill. He is to play the character lead as a banker, but the title of the picture has not as yet been decided upon.



GEORGE TERWILLIGER
(Lubin Director).

GEORGE W. TERWILLIGER, one of Lubin's leading directors, is pictured above. George has made rapid progress in the art, starting his active connection as scenario editor with the old Reliance Company. He had been previously associated with D. W. Griffith in scenario work, and his scripts found their way on the screen through all the leading film brands. With Lubin he has contributed some of their best features, including "The Nation's Peril," "The City of Falling Light," etc.

MARGARET LANDIS is one of a half dozen girls who have made their screen debut during the past year. Miss Landis had studied dancing with a well-known teacher, but not with the thought of making it a profession. A fancy dancer was needed for a Balboa picture. There being none on the company roster at the time, President Horkheimer remembered Miss Landis, whom he had met at a social function some time before. He rang her up and asked if she would help out. Sure, she would; and she has been at the studio ever since.

JOHN C. BROWNELL, who joined the Kleine scenario staff ten weeks ago, is not having any difficulty in adapting the Kleine serial, "Phyllis," to the needs of Director Walter Irwin.

MR. RUPERT HUGHES, who is writing "Phyllis" for the use of Miss Billie Burke, has a national reputation both as a novelist and as a dramatist. Mr. Hughes has also taken the trouble to study the photoplay from the standpoint of production, and when the first two installments of the story were handed to Mr. Brownell, he found that there was very little change to be made in them, aside from laying out the scenes in the proper order and putting them in the form for production. With George Kleine, Billie Burke and Rupert Hughes and Walter Irwin to satisfy, Mr. Brownell quaked in his shoes until he had read the matter which Mr. Hughes turned over to him. Now his life has again resumed its wonted course.

MISS LOUISE FAZENDA, the young Keystone comedienne, is working on a new feature comedy which is being personally directed by Mack Sennett. Miss Fazenda's rise as a screen star has been rapid, for in the short space of one year Mr. Sennett has advanced her from one part to another until the young woman is now at the head of her own company.

PELL'S POCKET EDITION

The Gaumont company has added to its list of publications another sheet called Pocket Edition of the Mutual Weekly. This is edited by Pell Mitchell, and sent by him to cameramen throughout America, who take news pictures. The first copy has just appeared, and additional ones, according to the heading, will be issued "every once in a while." Although it is designed primarily for cameramen who are engaged in furnishing film for the Mutual Weekly, it will be sent to any cameraman who writes Editor Mitchell at the Gaumont studios, Flushing, N. Y.

REVIEWS OF SERIAL FILMS

"LIKE A RAT IN A TRAP"

A Two-Part Episode in the Red Circle Series. Released by Pathe March 5.

June has gone too far and in this episode we can almost imagine that she will be captured at any moment. The suspense is very great and there is no padding whatsoever introduced to carry the story on. The development is natural and most interesting.

Lamar struggles to stifle a suspicion that June is responsible for the "Red Circle" crimes. June, to return to the employees of the Farwell Corporation the money that rightfully belongs to them, mounts her horse and throws the cash she has stolen from Mr. Farwell to the men. A mounted policeman takes up the chase, but when near she strikes him with her riding crop and throws him from his horse. Meanwhile "Smiling" Sam is safely hidden in the Travis attic, placed there by June because of his threat to expose her relationship to "Circle" Jim Bordon, the crook. But one day, in walking through the grounds surrounding the mansion, Lamar sees the familiar features of the fugitive at the window of his retreat. He then goes into the house and, after a terrific struggle, masters the criminal. S.

"SEEDS OF SUSPICION"

A Two-Part Episode in the Red Circle Series. Featuring Ruth Roland and Frank Mayo. Produced by Balboa. Released by Pathe.

After ten episodes dealing with a life of crime, instincts which were inherited from the father, we see in this release the beginning of the end for in accordance with the logical course of development, the criminal is bound to be discovered. June Travis after a series of crimes meets a man by the name of Gordon in Lamar's office. Gordon tells her how he had been wronged by his employees and then un-

justly sent to prison. June agrees to help him and by locking the door she prevents his recapture, and when Gage, the clerk, tries to enter by smashing the glass in the door, June escapes him, but Gage catches a glimpse of the red circle on June's hand when she and Gordon flee. Gordon's former employer engages Lamar to dispose of the case and by a clever ruse, June succeeds in accompanying him and she is able to secure documentary evidence that the charges against Gordon are false. She has stolen the documents and suspicion points to her as the thief and moreover, when she returns home she finds "Smiling Sam" in the attic. S.

"THE GIRL WHO DARED"

One-Part Release of the Hazard of Helen Series. Featuring Helen Gibson. Produced by Kalem in March.

Without a doubt this is the most thrilling picture that we have seen in this far famed series, developed to give thrill. Helen Gibson even outdoes herself in it. She received a terrific jar when she hit the cab of the engine in jumping from the rope swinging from the bridge upon the tracks. The entire picture is replete with exceptional action and the story is fairly interesting, but the one jump should make it the most popular of the railroad series.

Helen receives word of smugglers in the harbor. The detectives are set on their trail. The thieves, however, escape, and capture an engine to make off. Helen, however, jumps on a horse and manages to reach the bridge before the engine. She grasps a hold of the dangling rope swinging from it until the engine comes past when she drops on to it, and overpowers the smugglers who are turned over to the police.

In this picture Miss Gibson shows some remarkable ability as a bareback rider. S.

colonel participated in the wrecking of a bank where his employees have their savings. The son steps in, preventing bodily injury to the father. In the meantime the son has fallen in love with the daughter of the man whom his father has planned to ruin. The wrecking of the bank leads to labor troubles, during which the husband of the girl whom the son loves is killed, and oil is discovered at the mines. The colonel marries a young girl seeking after social position and money, and through the discovery of petroleum her lavish wants are supplied and the other financial difficulties are smoothed over, while the son's romance also ends happily. S.

FEATURE FILMS

"THE LORDS OF HIGH DECISION"

A Five-Reel Drama Adapted by William H. Lippert from the Novel by Meredith Nicholson. Produced by the Universal, for Release Feb. 28.

Wayne Craighill Cyril Scott
Colonel Craighill, his father Joseph Gerrard
Walsh William Welsh
Gregory Joe Daly
Jean Margaret Scerrin
Adele Churchill Mildred Gregory
Mrs. Churchill Mrs. Brundage

A strong sociological drama having to do with relations between labor, capital and strikes, into which is woven the usual love story, provides the basis for a particularly striking picturization which has been worked out in great detail. There are numerous interesting views of the steel mills and mines, together with other lavish settings.

The cast has been well chosen and as a whole is quite capable. Mildred Gregory gives a most effective interpretation of the role of Adele Churchill, a social parasite. As Colonel Craighill, Joseph Gerrard has a part especially suitable to him, but Cyril Scott is not particularly well cast for the role of the son. A younger appearing man would more readily fit in with our idea of the son, although Mr. Scott's acting is very good.

The story starts off strongly, arousing immediate interest which it holds for more than four reels, but the ineffective ending tends to nullify the strong and continued dramatic effects of the rest of the picture, while in places there are examples of careless directing in regard to minor details. The photography is good on the whole, and the views of the steel mills are exceptionally clear and distinct.

The plot does justice to Meredith Nicholson's creative power and the story is told in a clear and logical way. Colonel Craighill, one of the industrial powers, plans to ruin a small property owner because the latter refuses to sell his holding, but his son, whose ideals are in direct contrast to the father's, does what he can to prevent it. He also does much to ameliorate the conditions of the workmen, who form a smoldering volcano ready to blow up at any moment. The expected happens when the

GENERAL FILMS

By the Zuyder Zee.—In accordance with its custom of realizing travelogue pictures each week, Pathe offers scenes taken in Holland. These pictures besides being of educational value are entertaining, and give us a clear insight into the life and customs of the Hollanders. The scenes taken along the Zuyder Zee are most picturesque. The life of the fisherman, the small children dressed in their best, the style of the houses, all add to the quaintness of the scenery. This is to be released by Pathe split reel Feb. 23. S.

Along the Des Chutes.—From this picture we obtain a clear conception of the beauty of the scenery in the vicinity of the Des Chutes River. We are taken into some of the wildest portions of our own country. This stream, which flows through the Des Chutes Canyon, breaks into roaring rapids and tosses wildly about until it surmounts to the height of Nature's beauty. This picture is interesting, educational and entertaining. Split-reel picture, released Feb. 23 by Pathe. S.

Starved to Death in a Restaurant (One-Reel Comedy Released by Pathe Feb. 23. Featuring J. Aubrey as "Heinie").—This, the latest of Pathe comedies, presents many comical situations. Heinie and Louie are, as usual, up to all sorts of buffoons which will keep an audience in continual laughter. It has to do with Heinie and Louie, who try to earn a living without any effort on their part. They go into a local beany, where Bertha is employed, to secure some food gratis. They are encumbering themselves, both inside and out, when they meet Ben, the blacksmith, the local strong man and tyrant. He has a decided liking for the girl behind the counter. As usual, Heinie and Louie receive the worst of the deal and they come off second best. S.

The SOCIAL PIRATES

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"The Absentee," featuring Robert Edson
"The Failure" featuring John Emerson

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—Titanic triumvirate—Immediately volunteer percentages of receipts in their chains of vaudeville and moving picture theatres on Monday, May 15th, final and culminating day of the whirlwind, nation-wide movement.

Writing to Samuel Goldfish, Chairman of the Executive Committee, they voice these sentiments:

MARCUS LOEW:—"Every person identified in any capacity with the moving picture industry should welcome the opportunity to put the Actors' Fund of America permanently beyond financial need. I know no more worthy human charity. The men and women of the pictures will be proud and prompt, I am sure, in responding to the call. It is in their power to establish a new record in the history of American benefactions, and their only chance to help their fellows of the spoken drama. And the picture loving public can show its approval by packing the theatres of the country on May 15th."

AARON JONES:—"Success and good luck to this great philanthropic undertaking. It is with great pleasure that I donate ten per cent. of the gross receipts from all of our theatres for the motion picture campaign for the Actors' Fund of America on Monday, May 15th, 'National Tribute Day.' I want to see every theatre in the United States keenly interested in the work of collecting \$500,000 by May 15th. You will get the co-operation of every one in the film business, especially exhibitors, regardless of any business rivalry because the object is so noble a one."

B. S. MOSS:—"Consider me heartily in accord with all the other men in the film business in this humanitarian undertaking. I will do the best I can to foster and promote the campaign. It is with great pleasure that I offer what theatres are in our charge for the cause. Personally I thoroughly believe in this great philanthropy. I think the results will be immense, and that you will get the \$500,000 by May 15th."

Let Every Other Member of the Industry, in Whatever Capacity, Exhibit An Equally Large Heart and Open Hand and Swell the Golden Flood!!

Send Contributions to Commodore J. STUART BLACKTON, Treasurer, at the offices of the Finance Committee in Locust Avenue, Brooklyn, N. Y.
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Monrovia, Cal.

FEATURES ON THE MARKET

DATE	PRODUCER	PLAY	STAR
Feb. 24	Pallas	He Fell in Love With His Wife	Florence Rockwell
Feb. 28	Famous	Diplomacy	Marie Doro
Mar. 2	Famous	Poor Little Peppina	Mary Pickford
Mar. 8	Lasky	To Have and to Hold	Mae Murray
Mar. 9	Pallas	Ben Blair	Dustin Farnum
Mar. 13	Lasky	For the Defense	Fannie Ward
Mar. 16	Morocco	Code of Maria Gray	Constance Collier
Mar. 20	Famous	The Man Who Found Himself	John Barrymore
Mar. 23	Famous	The Longest Way Round	Hazel Dawn
Mar. 27	Famous	Audrey	Pauline Frederick
Mar. 30	Famous	The Sowers	Blanche Sweet
Apr. 3	Pallas	Heart of Paula	Leonore Ulrich
Apr. 6	Lasky	The Race	Victor Moore and Anita King
Apr. 10	Famous	Molly Make Believe	Marguerite Clark

V-L-S-E. INC.

Feb. 21	Vitagraph	Kennedy Square	Antonio Moreno, Charles Kent and Muriel
Feb. 28	Lubla	Her Bleeding Heart	Ostriche
Feb. 28	Essanay	The Discard	Richard Rühler and Rosetta Brice
Feb. 28	Vitagraph	For a Woman's Fair Name	Keith Bourne, Ernest Maupain, Virginia Ham-
Mar. 6	Vitagraph	The Hunted Woman	mond, and Marguerite Clayton
Mar. 13	Vitagraph	Hero of D D	Virginia Pearson and S. Rankin Drew
Mar. 20	Vitagraph	The Two-Edged Sword	Virginia Pearson and S. Rankin Drew
Mar. 27	Vitagraph	The Supreme Temptation	Charles Richman and Eleanor Woodruff
Apr. 10		The Vital Question	Edith Story and Evert Overton
Apr. 17		The Patriot	Antonio Moreno, Dorothy Kelly, and Evert
Apr. 24		The Quagmire	Overton

EQUITABLE RELEASES.

Feb. 7	Frohman	The Woman in 47	Alice Brady
Feb. 14	Equitable	The Question	Marguerite Leslie
Feb. 21	Equitable	The Clarion	Carlisle Blackwell
Feb. 28	Equitable	Three Pairs of Shoes	Mary Boland
Mar. 6	Equitable	The Struggle	Frank Sheridan
Mar. 13	Equitable	Her God	Gail Kane
Mar. 20	Equitable	Passerby	Charles Cherry
Mar. 27	Equitable	The Chain Invisible	Bruce McRae

PATHE "GOLD BOOSTER" FRATERNITY

(Fitzmaurice) At Bay.	Florence Reed.	Eagles.
(Daly) House of Fear.	Arnold Daly and Jeanne	Edwards.
(Preston) The Greater Will.	Cyril Maude and	Lola Meredith.
(Daly) The King's Game.	Pearl White and	Sheldon Lewis.
(Jose) The Beloved Vagabond.	(Colored.) Edwin	Arden, Bilas Milford, and Kathryn Brown
Decker.		
(To be announced) The Weavers.	To be announced.	
(Jose) The Light That Vatted.	Robert Edeson	Jose Collins, and Lillian Tucker.
(Fitzmaurice) New York.	Florence Reed, John	Milner, Paula Marinoff.
(Savage) Madame X.	Dorothy Donnell.	
The Lone Trail.	Fred Paul and Agnes Glynn.	
(Whartons) Hazel Kirke.	Pearl White, Bruce	McRae, Allen Murnane and Creighton Hale.
(MacKenzie) The Precious Packet.	Ralph Kellard and	Lola Meredith.

KLEINE-FISHON FRATERNITY SERVICE.

Feb. 16 (Kleine) The Scarlet Road.	with Mal-	colm Duncan, Anna Q. Nilsson, and Della Con-
nor.		
Feb. 23 (Edison) At the Rainbow's End.	with	Carroll McComas and Richard Tucker.
METRO PICTURES CORPORATION.		
Mar. 6. The Blindness of Love.	Julius Steger.	
Mar. 13. Lovely Mary.	Mary Miles Minter.	
Mar. 20. The Wall Between.	Francis X. Bush	man.

Mar. 27. Her Great Price.	Mabel Taliaferro.
Apr. 4. The Kiss of Hate.	Ethel Barrymore.
BLUEBIRD PHOTOPLAYS, INC. RELEASES.	
Mar. 6. Rupert of Hentzau.	Henry Ainley and
Jane Gail.	
Mar. 12. The Strength of the Weak.	Mary Ful-
ler.	
Mar. 19. The Yagui.	Herbert Bosworth.
Mar. 26. The Flirt.	Marie Walcamp.
Apr. 2. Tangled Hearts.	Louise Lovely.

GENERAL FILM RELEASES

Monday, March 6.	
(Bio.) The House of Darkness.	Dr. Bio. Re-
lease No. 40.	
(Ess.) The Strange Case of Mary Page.	No. 75
Two parts. Dr.	
(Lubin) Ophelia.	Dr.
(Selig) Selig-Tribune.	No. 19. 1916. Top.
(Selig) The Dream of Eugene Aram.	Three
parts. Dr.	
(Vita.) Pansy's Pappas.	Com.
(Vita.) Mrs. Dane's Danger.	Unit Programme.
Four parts. Dr.	
(Vita.) Bittersweet.	Unit Programme. Com.
Tuesday, March 7.	
(Ess.) The Intruder.	Two parts. Dr.
(Kalem) Maybe Moonshine.	Com.
(Lubin) A Change of Heart.	Two parts. Dr.
Wednesday, March 8.	
(Bio.) The Mystery of Ordeal.	Three parts.
Dr.	
(Ess.) Animated Noos Pictorial.	No. 6. Car-
toon-Com.	
(Kalem) When Hubby Forsook.	Farce-Com.
Thursday, March 9.	
(Lubin) Soldier Sons.	Three parts. Dr.
(Selig) Selig-Tribune.	No. 20. 1916. Top.
(Vim) Bungle's Elongement.	Com.
Friday, March 10.	
(Kalem) (Title not yet announced.)	
(Knickerbocker Star Feature) The Slave of Cor-	ruption.
Three parts. Dr.	
(Vim) Their Wedding Day.	Com.
(Vita.) Beamed by a Beanshooter.	Com.
(Vita.) Hearst-Vitagraph News Pictorial.	No. 13. 1916. Top.
Saturday, March 11.	
(Ess.) A Man's Work.	Three parts. Dr.
(Kalem) A Race for Life.	No. 70 of the "Has-
ards of Helen" Railroad Series. Dr.	
(Lubin) Some Boxer.	Com.
(Selig) The Passing of Pete.	Dr.
(Vita.) Husks.	Three parts. Dr. Broadway
Star Feature.	

Friday, March 10.	
(Imp.) The Doll Doctor.	Two parts. Modern.
Dr.	
(Nestor) When Lizzie Disappeared.	Com.
(Victor) Their Act.	Com.-Dr.
Saturday, March 11.	
(Rison) The Quarter Breed.	Three parts. West-
ern. Dr.	
(Powers) Uncle Sam at Work.	No. 12. Edu.

MUTUAL FILM RELEASES

Sunday, March 5.	
(Beauty) Dad's College Widow.	Com.
(Gaumont) See America First.	No. 25. Scenic.
(Gaumont) Keeping Up with the Joneses.	Car-
toon-Com.	
(Vogue) All Balled Up.	Com.
Monday, March 6.	
(Mutual Masterpicture De Luxe) According to	Law.
Gaumont. Five parts. Sociological.	
Dr. No. 77.	
(Amer.) True Nobility.	Five parts. Dr. No.
78.	
(Than.) The Flight of the Duchess.	Five parts.
Com.-Dr. No. 79.	
Tuesday, March 7.	
(Amer.) The Silken Spider.	Three parts. So-
ciet-Dr.	
(Falstaff) Oscar the Oyster Opener.	Com.
Wednesday, March 8.	
(Beauty) The Gay Blade's Last Scrap.	Com.
(Than.) The Cruise of Fate.	Three parts. So-
ciet-Dr.	
Thursday, March 9.	
(Falstaff) Ambitious Awkward Andy.	Com.
(Mutual Weekly) No. 62. Top.	
(Vogue) (Title not yet announced.)	
Friday, March 10.	
(Cub) Jerry's Big Game.	Com.
(Mustang) Curfew Corliss.	Three parts. West-
ern. Dr.	
Sunday, March 12.	
(Gaumont) See America First.	Scenic.
(Gaumont) Keeping Up with the Joneses.	No. 26. Cartoon-Com.
(Beauty) Persistent Percival.	Com.

UNIVERSAL FILM RELEASES

Sunday, March 5.	
(Laemmle) The Blackmailer.	Dr.
(L-Ko) Gertie's Awful Fix.	Com.
(Rex) Saved by a Song.	Two parts. Dr.
Monday, March 6.	
(Nestor) Their Only Son.	Com.
(Red) Feather Photoplay	The Target. Five
parts. Dr.	
(Universal Special Feature) Graft.	No. 13. The
Powder Trust and the War.	Two parts. Dr.
Tuesday, March 7.	
(Gold Seal) The Winning of Miss Construe.	
Three parts. Human Interest.	Com.-Dr.
(Imp.) Sunlight and Shadows.	Western. Dr.
Wednesday, March 8.	
(Animated Weekly) No. 10. Top.	
(Laemmle) The Windward Anchor.	Dr.
(L-Ko) False Friends and Fire Alarms.	Two
parts. Com.	
Thursday, March 9.	
(Laemmle) Lavinia Comes Home.	Two parts.
Heart Interest. Dr.	
(Powers) Warriors of the Air.	
(Powers) A Romance of Toyland.	Novelty.
(Rex) The Dumb Bandit.	Dr.

PATHE EXCHANGE

Week of March 6.	
(Pathe) Iron Claw.	No. 2. Dr.
(Pathe) The House of Happiness.	
(Pathe News) No. 20. Top.	
(Pathe News) No. 21. Top.	
(Starlight) Griefful Guardians.	Com.
(Pathe) Along the Columbia River.	Scenic.
(Pathe) Quaint Volendam Pict.	Holland. Scenic.
(Pathe-Balboa) The Red Circle.	No. 13.
(Pathe-Balboa) Branded as a Thief.	

"ON GUARD" PROVISIONAL

The American Correspondence Film Company announces a new war play that will be ready for release some time next fall, called "On Guard," provided it escapes Zeppelin and U-Boat raids and the other perils of trans-Atlantic travel. It has been written by G. A. Cooper, assistant general manager of the company, and is now being assembled. It is said that it will contain some of the best close-up views of real war that have ever been shown.

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